

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-fifth Year

Price 15 Cents

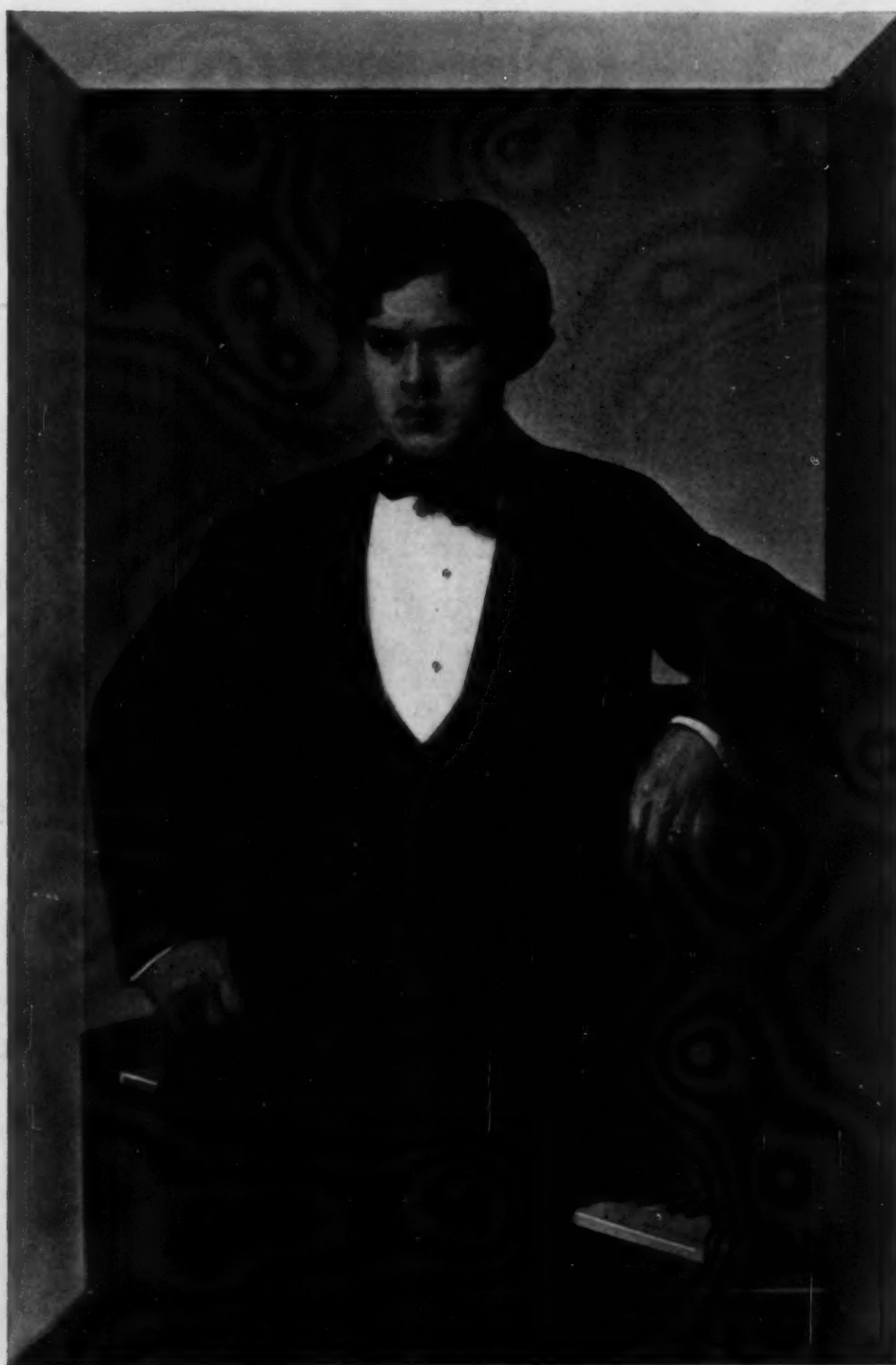
Subscription \$5.00

Foreign, \$6.25 Annually

VOL. LXVIII.—NO. 16

NEW YORK WEDNESDAY, APRIL 22, 1914

WHOLE NO. 1778



JAN SICKESZ
Dutch Pianist

MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured.
MRS. BABCOCK,
CARNegie HALL, New York.
Telephone: 2634 Columbus.

CLIFFORD DEMAREST, F. A. G. O.,
ORGANIST—COMPOSER.
Recitals—Instruction.
Church of The Messiah, 144th St. & Park Av., N.Y.C.

M. F. BURT SCHOOL.
Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.
New York School, 1202 Carnegie Hall.
Address Brooklyn School, 1202 Lefferts Place.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall,
New York.

H. RAWLINS BAKER,
PIANOFORTE INSTRUCTION.
Studio, 622 Aeolian Hall.
Tel. 8296 Bryant

MR. PARSON PRICE,
VOICE CULTURE AND SINGING.
Teacher of Julia Marlowe, Marie Cahill, Doris Keane, Frances Starr, E. H. Southern, etc.
2 West 20th St.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

E. PRESSON MILLER,
TEACHER OF SINGING.
1013 Carnegie Hall.
Telephone: 1350 Columbus.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 2048 Schuyler.

MARY HISSEM DE MOSS,
SOPRANO—TEACHER OF SINGING.
106 W. 90th St. Phone, 3552 River.
Exclusive m'gt of Haensel & Jones, Aeolian Hall.

MME. MINNA SCHLOEMANN,
VOCAL INSTRUCTION—Serious Pupils Only.
10 Manhattan Ave., N. Y. Phone, 4845 Riverside.

HENRY T. FLECK,
Head Musical Department,
Normal College, New York.
68th St. and Park Ave. Tel. 2443 Plaza.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
151 W. 70th St. Telephone, 5331 Columbus.

HATTIE CLAPPER MORRIS,
TEACHER OF SINGING IN ALL BRANCHES
1730 Broadway, Cor. 55th St.
Telephone, 4117 Columbus.

ZIEGLER INSTITUTE OF NORMAL SINGING
MME. ANNA E. ZIEGLER, Director.
Met. Opera House Bldg., 1425 B'way, New York
Tel. 1274 Bryant.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING.
1425 Broadway—Metropolitan Opera House.
Residence, 2184 Bathgate Ave. Phone, 3967 Tremont

WARD LEWIS,
ACCOMPANIST—with Mr. David Bispham.
547 Riverside Drive, New York.
Phone, 3753 Morningside.

CLAUDE WARFORD,
TENOR.
Metropolitan Opera House,
1425 Broadway, New York.

GRAND CONSERVATORY OF MUSIC,
113 West 85th St., New York. Tel. 4152 Schuyler.
Special course for teachers and professionals.
Degrees granted. Thorough course for beginners.
Dr. B. Eberhard, Pres. (Thirty-ninth year.)

ELIZABETH K. PATTERSON,
SOPRANO. TEACHER OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

JAMES P. DUNN,
Composer and Organist, St. Patrick's Church, Jersey City. Instruction, Piano, Organ. Theory and Sight Singing. (Specialty Gregorian Chant and Catholic Church Music.) Phone, 782-R Bergen.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 4879 Murray Hill.

VICTORINE HAYES,
CONCERT AND OPERATIC SOPRANO.
For engagements address
561 Fourth St., Brooklyn, N. Y.
Phone, 3138 W South.

LOUISE KELLOGG,
TEACHER OF SINGING.
1211 Carnegie Hall. Tel. 1350 Columbus.

MORITZ E. SCHWARZ,
Ass't Organist, Trinity Church, New York.
RECITALS AND INSTRUCTION.
Address Trinity Church, New York.

ADOLF GLOSE,
Concert Pianist, Piano Instruction. Coach for professional and advanced singers.
Residence studio: 81 Morningside Ave., City.
Phone, 2103-J Morningside.

LISBET HOFFMANN,
PIANIST.
12 Pierce Street, Stapleton (Staten Island).

DUDLEY BUCK,
TEACHER OF SINGING.
Aeolian Hall, 33 West 42nd St.
Phone, 7408 Bryant. New York.

WILBUR A. LUYSER,
SIGHT SINGING SPECIALIST
(Galin-Paris-Chevé Method).
Instructor 8 years at Metropolitan Opera Co. All Singers taught to read (church or otherwise), Rhythm, Ear Training, Supervisors' Course.
Tuesday and Friday Classes, 64 E. 34th St., N. Y. Tel. 3409 J Bedford. 127 Quincy St., Brooklyn.

Miss EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park.
Phone, 3187 Gramercy. New York City.

BRUNO HUNN,
231 West 96th St., New York.
STYLE, DICTION, REPERTOIRE, ETC., TO VOCALISTS.
Will teach during the Summer.

GIUSEPPE CAMPANARI,
For 12 years leading baritone of the Metropolitan Opera House, will take a limited number of pupils. Applicants to be seen by appointment only.
668 West End Avenue, near 92d St., New York.

McCALL LANHAM,
BARITONE—Concerts and Vocal Instruction.
212 West 59th St. Tel., 2329 Columbus.

DR. A. MADELEY RICHARDSON,
Member of the Faculty of Institute of Musical Art. VOICE PRODUCTION AND TONE-PLACING.
Teacher of singing, from the earliest stages to Opera, Oratorio and Recital work.
Tel. Morningside 7587. Studio, 490 Riverside Drive.

JESSAMINE HARRISON-IRVINE,
Pianist—Accompanist. 804 Carnegie Hall, New York.
Instruction—Coaching.
Telephone, 1350 Columbus.

CARL M. ROEDER,
PIANIST—INSTRUCTION.
607 Carnegie Hall and 423 East 140th St.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
No. 143 West 42d St., New York.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certified Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

WILLIAM NELSON BURRITT,
VOICE SPECIALIST
AND REPERTOIRE BUILDER.
128A East 19th Street.
Tel. Gramercy 3848.

WALTER L. BOGERT,
Ex-President of N. Y. State Music Teachers' Ass'n.
TEACHER OF SINGING.
Baritone. Lectures and Recitals.
130 Claremont Ave., New York. Tel. 291 Morn'side.
Tuesday and Friday, Aeolian Hall.

Piano Instruction Telephone
Theory of Music 7280 Schuyler
CARL HAHN,
Studio: 172 West 79th St. (The Avonel).

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY.
With the "Musical Courier"; Sec'y Manuscript Society; Organist Central Baptist Church, New York. 439 Fifth Ave.; Tel. 4292 Murray Hill.
Residence, Park Hill, Yonkers, N. Y.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: 701 Pierce Bldg., Boston.

CARL FIQUE, PIANO
KATHERINE NOAK-FIQUE,
Dramatic Soprano.
FIQUE MUSICAL INSTITUTE,
128 DeKalb Avenue, Brooklyn.

Miss GENEVIEVE BISBEE,
—Leschetizky Method—
PIANIST—INSTRUCTION.
Also limited number of resident pupils received.
38 East 60th St. Phone, 6109 Plaza.

HEDWIG WISZWIANSKI
Piano Instructor, Inst. of Mus. Art.
SEEKS SUMMER ENGAGEMENT.
400 West 118th St., N. Y. Tel. 4769 Morningside.

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 79th St., New York.

ESPERANZA GARRIGUE,
ART OF SINGING.
Heathcote Hall, 600 West 114th St., New York.
Tel. 2814 Morningside.
(Bet. Broadway and Riverside Drive.)

MME. EMMA A. DAMBMANN,
(MRS. HERMANN G. FRIEDMANN.)
CONTRALTO.
Vocal Instruction, Concerts.
Residence Studio, Hotel Calumet.
Phone: Columbus 1628. 340 West 57th St.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE. 230 East 62nd Street
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

MARY T. WILLIAMSON,
SOLO PIANIST.
Recitals, Concerts, Instruction.
Leschetizky Method. 21 East 75th St.
Phone, 1302 Lenox.

MR. AND MRS. THEO J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York.

T. TERTIUS NOBLE,
ORGANIST AND MASTER OF THE CHOIR.
Lessons in Organ, Theory and Composition.
St. Thomas' Church, Fifth Ave. and 53d St.

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT.
1186 Madison Ave.
Phone: 1332 Lenox.

DANIEL VISANSKA,
VIOLINIST.
Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.
Address: 25 West 126th St., New York.
Phone, Harlem 3427.
[In Philadelphia Mondays. Address 1821 D'mond St.]

JOHN W. NICHOLS,
TENOR.
330 W. 98th St., N. Y. C. Phone, 1434 Columbus.
Management: A. Friedberg, 1425 Broadway.

ELENA DE OLLOQUI,
PIANIST—INSTRUCTION.
111 East 62d St., New York. Tel. 2285 Plaza.

DR. EDOUARD BLITZ,
SCHOOL OF SIGHT SINGING.
808 Carnegie Hall.
Conductor Symphony Concerts.
Summer address, Kursaal—Ostend, Belgium.

MME. LISETTE JOSTY-HAMMOND,
"Voice-placing and Singing" through "Correct Italian Enunciation."
Metropolitan Opera House Bldg.,
1425 Broadway, New York.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
Director of the Brookfield Summer School of Singing
701 Carnegie Hall, N. Y. City.

E. W. RECHLIN CONCERT ORGANIST
PUPIL GUILMART & WIDOR
Accompanist to Leading Artists
16 East 85th Street Tel. 3300 Lenox

BEETHOVEN CONSERVATORY
Specialty new summer table, and for handsome entrance to the
BROS. EPSTEIN
R. W. Cor. Taylor and Olive Sts., St. Louis, Mo.
One of the oldest and best music schools in the United States

MARIE LOUISE TODD
PIANIST
TEACHER OF PIANO
Studio: Carnegie Hall - - - - - New York

MORTIMER WILSON
PHILADELPHIA
Address, Balance of Season: Atlanta Philharmonic
"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
Voice Culture founded on common sense method which never fails to bring good results.
Studio: The Linaugh, 3647 Broadway
Between 100 and 101st Sts. Tel. Riverside 1182

BLANCHE GOODE Pianist
Available for Recitals
Address, Joseph Joiner, 430 Fifth Ave.
MAY PORTER Mus. Bac. UNIVERSITY OF PENNSYLVANIA
Coaching, Accompanying, Choral Directing
Address: 4052 Hazel Ave., West Philadelphia, Pa.

Mildred POTTER
CONTRALTO
CONCERTS, ORATORIO, Etc.
Management: WALTER ANDERSON
171 West 57th St., New York
Phone 368 Columbia
Geraldine DAMON VOCAL INSTRUCTION
Wallace Building, - - - Pittsburgh

NERING SOPRANO
2201 Cortez St. Chicago, Ill.
Mme. E. B. de SERRANO
Teacher of Olive Fremstad, Mme. Charlotte Macondi, Lucille Marcel, Caroline Mihr-Hardy
VOICE CULTURE, REPERTOIRE
430 West 57th St., Tel. 6641 Columbus, New York

GUSTAV STRUBE
CONDUCTOR-COMPOSER-VIOLINIST
Care of Peabody Conservatory, Baltimore
Carolyn WILLARD Pianist
Fine Arts Building Chicago

BIRDICE BLYE Concert Pianist
5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED
GOTTFRIED H. FEDERLEIN CONCERT ORGANIST
INSTRUCTION
1 West 64th Street New York

CARLO NICOSIA
Musical Director of the Century Opera
Coaching for Opera in French, Italian and English
ADDRESS, 114 WEST 63RD STREET
SAMUEL GARDNER, VIOLINIST
Exclusive management
FOSTER AND DAVIS
400 FIFTH AVE., New York

THE VIRGIL CONSERVATORY
JUNE 24th, 1914
Artist-Teacher's Course in Interpretation and Advanced Technique. Normal Course for Foundational and Intermediate Grades of Piano Work.
For information Address - - - MRS. A. M. VIRGIL 42 West 76th St., NEW YORK

SUE HARVARD, Soprano
Soloist Christ Methodist Episcopal Church
914 St. James Street, Pittsburgh, Pa.
DUNNING SYSTEM OF IMPROVED MUSIC
Send for information and booklets of indorsements. Mrs. Carrie Louise Dunning, 21 West 36th St., New York City. Western address: Portland, Ore.
SHARP-HERDIEN SOPRANO
L 5132 Kenmore Avenue - - - Chicago, Ill.
JENNETTE LOUDON SCHOOL OF MUSIC
M. Jennette Loudon 629 Fine Arts Bldg. Chicago, Ill.
KARLETON HACKETT TEACHER OF SINGING
Kimball Hall, Chicago.
Louise St. John WESTERVELT SOPRANO
Concerts, Oratorios, Recitals
1353 N. State St. - - - Chicago, Ill.

ARTHUR M. BURTON BARITONE
Fine Arts Building - - - - - Chicago
CLARENCE DICKINSON CONCERT ORGANIST
Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary, 412 Fifth Ave., New York.
MAXIMILIAN PILZER VIOLINIST
101 West 115th St. Telephone Morningside 8832 New York.

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals with Mr. HENRY HOLDEN
Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address, 144 East 150th Street, New York City.

Ernest R. KROEGER
Director KROEGER SCHOOL OF MUSIC
Pianoforte Recitals and Lecture Recitals
Musical Art Building 8T. LOUIS, MO.
MRS. STACEY WILLIAMS ARTISTIC SINGING
Specialization of Tone Production
406 KIMBALL HALL - - - CHICAGO

CARLOS SALZEDO
Solo Harp, Metropolitan Opera Orchestra
HARP-CONCERTS AND RECITALS, INSTRUCTION
Management: F. O. RENARD, 210 W. 70th St., New York
HARRISON WILD Concert Organist
KIMBALL HALL, 243 Wabash Ave., CHICAGO
INSTRUCTION
PIANO ORGAN
CONDUCTOR-Apollo Musical Club, Mendelssohn Club

JOHN B. MILLER, TENOR
634 Michigan Avenue, Chicago, Ill.
LEONTINE DE ANNA CONTRALTO, OF BERLIN
Hotel Edicest, 81st St. and Columbus Ave., N. Y.
RUEBELING
Assistant Conductor Chicago Grand Opera Co. Operatic Coach. Address after May 1st, Berlin W., Jussurstrasse 32
Mme. de BERG-LOFGREN
Teacher of Voice, "Barola Method." Recital, Oratorio and Opera
Address 70 Westland Avenue, Boston Tel. 308 Beck Bay

JOHN FINNEGAN TENOR
Management: G. DEXTER RICHARDSON
Arbuckle Building Brooklyn
CHRISTIANS-KLEIN DRAMATIC SOPRANO
Concerts, Recital, Opera, Etc. Vocal and Dramatic Instruction. From the beginning to highest Perfection.
Irving Place Theatre
Exclusive Management: ANNE PRIEDERS, 1425 Broadway
THEODORA STURKOW RYDER Pianist
4715 Lake Avenue, Chicago, Ill.

ESTHER PLUMB CONTRALTO
Address: 4172 Lake Park Ave., Chicago, Ill.
Phone, Oakland 3246
NORTHWESTERN CONSERVATORY OF MUSIC, ART AND EXPRESSION
804 Nicollet Avenue, Minneapolis
The Oldest and Most Progressive Musical Institution in the Northwest.
Bonci M. VALERI SEE AD NEXT
INDORSES E. VALERI ISSUE
PIETRO A. YON
Concert Organist and Composer
Organist St. Francis Xavier Church
Studio 863 Carnegie Hall
BEULAH B. MUNSON SOPRANO
Concert and Oratorio 734 Nostrand Ave. Brooklyn, N.Y.
FRANK WALLER
Opera Coach Concert Accompanist
Assistant Conductor Boston Opera Company and Theatre des Champs Elysees (Paris until October 1st)
Auditions Procured
ELLIS HAMMANN PIANIST
1716 Chestnut St. Philadelphia
EUGENE COWLES
VOCAL CULTURE
Coaching for Opera, Stage, Concert
Wednesdays, Fridays } Studio 910, Carnegie Hall
Saturdays

LOUIS KOEMMENICH
Conductor of N. Y. ORATORIO SOCIETY
MENDELSSOHN GLEE CLUB
AEOLIAN HALL 29 West 42d Street New York City
Studio 1036-47 Tel. Bryant 5536
PAULINE MEYER CONCERT PIANIST
Address: 4909 Washington Park Place, Chicago, Ill.
Mrs. HALL McALLISTER TEACHER OF SINGING
Musical Management
407 Pierce Building - - - Boston
Emily Church BENHAM Pianist
Concerts (Recitals) Lessons
Studio: 1209 Bryden Road, Columbus, Ohio

Baroness LITTA von ELSNER
Vocal Instruction
562 Park Avenue, New York. Phone, 6992 Plaza.
MISS PELTON-JONES HARPSICHORDIST
3 West 92nd St., New York Phone River 3047
GEORGIA KOBER, Pianiste
Pres. Sherwood Music School
Fine Arts Building, CHICAGO, ILL.
Katharine HOFFMANN Accompanist
WITH SCHUMANN-HEINE TOUR
Home Address: ST. PAUL
DELLA THAL Pianist
A 620 Addison Ave., Chicago
VITTORIO CARPI
VOCAL TEACHER IN FOUR LANGUAGES
Florence, Via del Cant. 7
MILDRED DILLING
Harpsichord-Solo and Ensemble
Management, Sutorius & Co., 1 W. 34th St., N. Y.
Personal Address, 27 E. 62d St., N. Y. City

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

Baroness LITTA von ELSNER
Vocal Instruction
562 Park Avenue, New York. Phone, 6992 Plaza.
MISS PELTON-JONES HARPSICHORDIST
3 West 92nd St., New York Phone River 3047
GEORGIA KOBER, Pianiste
Pres. Sherwood Music School
Fine Arts Building, CHICAGO, ILL.
Katharine HOFFMANN Accompanist
WITH SCHUMANN-HEINE TOUR
Home Address: ST. PAUL
DELLA THAL Pianist
A 620 Addison Ave., Chicago
VITTORIO CARPI
VOCAL TEACHER IN FOUR LANGUAGES
Florence, Via del Cant. 7
MILDRED DILLING
Harpsichord-Solo and Ensemble
Management, Sutorius & Co., 1 W. 34th St., N. Y.
Personal Address, 27 E. 62d St., N. Y. City

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS
ETHELYNDE SMITH SOPRANO
Management ERNEST L. DUBOIS, Staley Hall Bldg., Chicago
JOHN ADAM HUGO Composer Pianist
Concert and Recitals Instruction
Room 16, Metropolitan Opera House Building
BERGEY
Chicago Opera School
Fine Arts Bldg, Chicago, Ill.
GRACE KERNS SOPRANO
St. Bartholomew's Church, New York
Management: WALTER ANDERSON
171 West 57th St., New York Phone 268 Columbia
LUCILLE MILLER SOPRANO.
Address all communications to S.F. TROUTMAN, 6th Ave., PITTSBURG, PA.
HENRY P. SCHMITT VIOLIN INSTRUCTION
Residence Studio: 200 W. 81st St., New York. Tel. Bohemian 8617
Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO
CLAY
VOCAL COACH, ACCOMPANIST
Assistant Maestro, Chicago Grand Opera Company
SERGEI KLIBANSKY
Vocal Instructor Institute of Musical Art, New York
For eight years leading teacher Stern Conservatory, Berlin Germany
Summer Course Beginning June 1st
Private Studio 212 W. 59th St. New York

The H. P. NELSON PIANO

*The Highest Quality
for the Money*

The H. P. Nelson Company
CHICAGO

The EVERETT PIANO. One of the three
Great Pianos of
the World

THE JOHN CHURCH COMPANY
CINCINNATI NEW YORK CHICAGO
Owners of THE EVERETT PIANO COMPANY, Boston

THE GRAM-RICHTSTEIG PIANO

IS ESPECIALLY SUITED TO STUDIO WORK BECAUSE OF ITS
Steel Angle Rail Action (Patented)

which insures a perfectly regulated action under any and all atmospheric conditions. Studio and classroom pianos undergo a severe test. An ordinary action becomes defective within a short time. The Gram-Richtsteig Steel Angle Rail Action, equipped with Metal Flanges, cannot get out of regulation. Hundreds of these remarkable pianos are now in use by musicians. Let us send you descriptive literature free. The Gram-Richtsteig is an artistic piano in every sense of the word.

GRAM-RICHTSTEIG PIANO CO., Milwaukee, Wis.

CINCINNATI CONSERVATORY OF MUSIC ESTABLISHED 1867



For catalogue and Summer Circular
address Miss BERTHA BAUR, Directress.

CLARA BAUR, Foundress.
Conducted according to methods of most progressive
European Conservatories.

Elocution—MUSIC—Languages

Preparatory, Normal and Artist Departments
open throughout the Summer.

Faculty of international reputation.

Also Special Normal Course in Public School Music.
Location and surroundings ideal for Summer study

Highland Avenue and Oak Street, Cincinnati, Ohio

AMERICAN CONSERVATORY

Kimball Hall, Wabash Ave. and Jackson Blvd., Chicago
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST
Among the seventy eminent instructors the following might be mentioned:

Piano—John J. Hattstaedt, Victor Garwood,
Allen Spencer, Henriot Levy, Silvio Scionti.
Singing—Karlton Hackett, Ragna Linne, Ed-
ward Clarke, Jennie F. W. Johnson, John
T. Read, Marie Sidenius Zendt.
Organ—Wilhelm Middelschulte.

Violin—Herbert Butler, Adolf Weidig.
Theory—A. Weidig, Arthur Olaf Anderson.
Public School Music—O. E. Robinson.
Dramatic Art—Frances Donovan.

JOHN J. HATTSTAEDT, President.
Catalog mailed free.

Malkin Music School

MANFRED MALKIN, Director
26 Mount Morris Park, West
Maestro Pietro Florida | Voice Mr. J. Pasternack, Coach
Mrs. Sophie Traubman | Mr. A. Volpe, Violin
Mr. V. Dubinsky, Cello Mr. S. Finkelstein, Cornet
Mr. M. Malkin
Miss Ada Becker | Piano

TRINITY SCHOOL OF CHURCH MUSIC

Daily training for Organists and Choirmasters in
the music of the Episcopal Church

FELIX LAMOND, Director

Catalog on request 90 Trinity Place, New York

The Conover Piano

IS BUILT WITH
MADE-TO-ORDER CARE



Every detail of Conover construction suggests painstaking care. Nowhere is there an evidence of haste. It is made under the direct supervision of one of America's greatest piano builders—a man who has spent more than forty years in the study of a single problem—*tone production*. Compared with its excellence in workmanship, unusual tone qualities and durability, it is more moderately priced than any other really great piano of today.

Write for our handsomely illustrated art catalog and full particulars regarding our easy monthly payment plan

The Cable Company

CHICAGO

The World's Greatest Manufacturers of Pianos and *INNER-PLAYER* Pianos



W. W. Kimball Co.

Established 1857

Chicago

Wing & Son, Manufacturers of the WING PIANO

A musical instrument manufactured in the musical center of America for forty-four years
Factory and Offices, Ninth Ave., Hudson and 13th Streets, New York

A. VIRGIL

Summer Session
In New York begins Sat., June 27th.
Prospectus upon application to 1205
Cameron Bldg., 34th St. and Madison
Ave., N. Y.

OLD VIOLINS AND NEW
OUR CATALOGS
WILL SAFELY
GUIDE YOU
ALL FREE
AUG. GEMÜNDER & SONS
NEW YORK
42 EAST 23 ST.

Supplying
Musicians our
Specialty.
Violins
Repaired,
Exchanged
and on Easy
Payments.
Sample copy
Free, the
Violin
World.

MARY LINDSAY-OLIVER

Scotch Pianiste

615 ORCHESTRA HALL CHICAGO, ILL.

HERBERT MILLER

Baritone

716 Fine Arts Building Chicago

DAN BEDDOE

TENOR

Season 1913-1914 in America

Under the Exclusive Management of R. E. JOHNSTON

WASSIL LEPS

CONDUCTOR

Philadelphia :: :: Pa.

WILLIAM J. FALK

Assistant to Mr. OSCAR SAENGER

TEACHER OF SINGING

Interpretation and Artistic Finish

Phone 4881 Lenox. 124 East 92d St., New York

HAZEL LUCILLE PECK

...PIANISTE...

In Concert Throughout Germany Season 1913-1914

ALBERT ROSS PARSONS

PIANOFORTE STUDIO

Address: Steinway Hall - New York City

SIBYL SAMMIS MacDERMID

SOPRANO

Exclusive Management: Alma Voodisch

PUPILS ACCEPTED. Fine Arts Bldg., Chicago

THE STERNBERG

SCHOOL OF MUSIC, Inc.

Fuller Building, 10 South 18th St., Philadelphia

HOLLEY

SOPRANO
614 W. 157th St.
NEW YORK
Phone 9855 Audubon

CHARLES WAKEFIELD CADMAN

COMPOSER-PIANIST

In recitals of his compositions and his famous "Indian Music-Talk"

Address: Care of WHITE-SWITCH MUSIC PUBLISHING CO., BOSTON

GERARD THIERS

Vocal
Instruction
805-6
Carnegie Hall
New York

MUSICAL COURIER

VOL. LXVIII.—NO. 16.

NEW YORK, WEDNESDAY, APRIL 22, 1914.

WHOLE NO. 1778.

BURMESTER'S FAREWELL CONCERT IN BERLIN.

**Famous Violinist Packs the Vast Philharmonie—
Strauss and the Ninth Symphony—Nikisch
Leads "Creation"—Many Violinists Heard—
Celebrated Pedagogues Produce Pupils—
A Festival Program—Kroll's Theatre
to Give Place to Royal Opera House.**

Jenaerstrasse 21,
Berlin, April 5, 1914.

Willy Burmester is one of the few living artists who can venture to give a concert in Berlin's largest hall, the Philharmonie, and always be sure of a full house. He made his final appearance of the season last evening, April 2, with the Philharmonic Orchestra, playing three favorite concertos, the Paganini, the Bruch and the Mendelssohn, and neither the lateness of the season nor the beautiful warm spring weather—both potent factors in keeping the public away from concerts—influenced the attendance, for the large hall was completely filled.

He began with a magnificent performance of Bruch's G minor concerto, at once arresting and holding the attention of his listeners, and setting up a high standard of playing, which he maintained and even improved upon as the evening wore on. A festive mood prevailed among the auditors throughout the entire evening, a mood such as one observes only at musical events of the highest order, as the Nikisch concerts or a d'Albert or Ysaye recital. Burmester played the Paganini concerto in transcendental fashion, climaxing a performance of itself marvelous with his own cadenza, and it is not claiming too much to say that this was one of the most formidable feats of virtuosity ever heard on the violin in this city. The Mendelssohn concerto has become so ingrained in Burmester's own nature that it almost seems as if he were improvising it when he plays it—and it would take a stretch of imagination in the case of most violinists to listen to the time-worn Mendelssohn and have it seem but an improvisation.

After the three concertos the great violinist played a group of his own arrangements of old classic pieces, five in number, and the applause after these was so stormy and prolonged that he was compelled to add an equal number of encores. The concert was a most brilliant affair, and Burmester's impresario, Jules Sachs, who arranged it, was wreathed in smiles. Burmester's drawing power in Germany is something the managers love to reckon with.

ROYAL ORCHESTRA CONCERT.

Richard Strauss departed from custom for once and gave the final concert of the Royal Orchestra series on Sunday. The program contained a mixture of the old and the new that was not altogether judicious or felicitous, since the "King Lear" overture, by Berlioz, with which the evening was ushered in, is by no means after the hearts of the conservative habitués of these concerts. This overture was not written in one of Berlioz's inspired moments; true, it is dramatic, but it is an external, flamboyant kind of dramatic expression, and the kernel of the nut is meager enough. After Berlioz came a modern—Sigmund von Hausegger, with his tone poem, "Wieland der Schmied," which was performed recently by the Blüthner Orchestra under the composer's own baton. Strauss seemed indifferent toward the work of his colleague; at any rate, his reading was devoid of all enthusiasm, so that notwithstanding the far superior orchestra, Hausegger's own recent performance left a much stronger impression.

"Wieland der Schmied" has much to commend it; there are poetry, youthful fire and vigor, considerable imagination, and a very skillful handling of the orchestra. The audience of the Royal Orchestra concert was remarkably apathetic, owing partly, no doubt, to their inherent abhorrence of the modern school of composition, as they have been steeped for generations in the classics, but also partly because of Strauss' indifferent rendition. In Beethoven's ninth symphony, however, he

took on a new lease of life; at least, he conducted the work with much more interest and enthusiasm than was shown in the preceding numbers, although he took the tempi in the first movement and the scherzo much slower than in former years.

Strauss is no friend of slow tempi as a rule. The orchestra was magnificent, but the chorus, on the other hand, lacked spontaneity and fire. The parts of the solo quartet were unusually well placed, Mmes. Skilondz and Leisner and Messrs. Jadowker and Bischoff having been chosen by Strauss, with most happy results.

NIKISCH'S "CREATION."

On Monday Arthur Nikisch, for the second time this season, appeared as an oratorio conductor, and again demonstrated that he is remarkable in leading choral masses, orchestra and solo, just as he is remark-



DONNER IN "RHEINGOLD."

At the first performance of the work at the Charlottenburg Opera.

able in leading the orchestra alone. He presented Haydn's "Creation," the occasion being the eleventh, or extra, Philharmonic Concert, given at the close of each season for the benefit of the pension fund of the members of the orchestra. The Philharmonic Choir and the orchestra needed practically no rehearsing, as they had been wonderfully drilled in the work by Ochs, who recently gave it here by command of His Majesty, as has already been mentioned in these columns. The soloists were Sophie Schmidt-Illing, Walter Kirchoff and Anton Sistermanns. Johannes Messchaert had been engaged for the bass part, but an indisposition prevented his appearance. Sistermanns, it is true, is far removed from this great artist, but he proved to be, on the whole, a satisfactory Raphael. Kirchoff was an admirable Uriel, but the Gabriel was several degrees lower down in the artistic scale. The Philharmonie was crowded, and a handsome sum was netted for the orchestra fund.

NIKISCH ACCOMPANIES.

Two evenings previously Nikisch appeared with the Philharmonic Orchestra at Beethoven Hall as accompanist

at a concert given by Gunna Breuning, violinist, and Paul Grümmer, cello. In accompanying soloists Nikisch stands in a class almost by himself; few other conductors follow with such absolute fidelity, and in this subordinate role the great conductor devotes his attention to the tonal balance and sensuous charm in the playing of the orchestra to a wonderful degree. He is not one whit less exacting than if he were conducting a symphony, and the result, of course, is one of supreme satisfaction. Happy indeed is the soloist who can boast of Nikisch as orchestra accompanist.

Miss Breuning is a very sympathetic, finished performer. She played the Brahms concerto in a masterly manner. She was also excellent in the same composer's double concerto for violin and cello, in which she was very well supported by Grümmer. The cellist was also heard in Volkmann's "Serenade" in D minor for orchestra and cello. Although he is not in the same class as the violinist, he made on the whole an excellent impression.

MAY HARRISON'S CONCERT.

May Harrison, the English violinist, and sister of the cellist, gave a recital at Beethoven Hall on March 27, proving that she may well claim admittance to the ranks of the very greatest performers among her sex. Indeed, there are few women violinists who can be compared with her. May Harrison possesses a beautiful, sweet, round, penetrating tone. Her technic is absolutely trustworthy, her interpretation being impeccable at all times, even in the most intricate double stopping and the most rapid passage work. Furthermore, Miss Harrison is an interpreter of exquisite taste and refinement, and she knows how to invest her performance with individual charm and appealing pathos. She also understands the value of contrasts.

Mozart's B flat major sonata, which opened her program, was given with an excellent rendition. Then followed the Bach chaconne, of which she gave a big, broad, dignified thoroughly satisfying reading. Sinding's A minor suite and some smaller pieces by Rachmaninoff, Dvorák and Arbos still further demonstrated her versatility. She achieved a great and well deserved success. She was ably assisted at the piano by Alexander Neumann.

ANOTHER HAMLIN RECITAL.

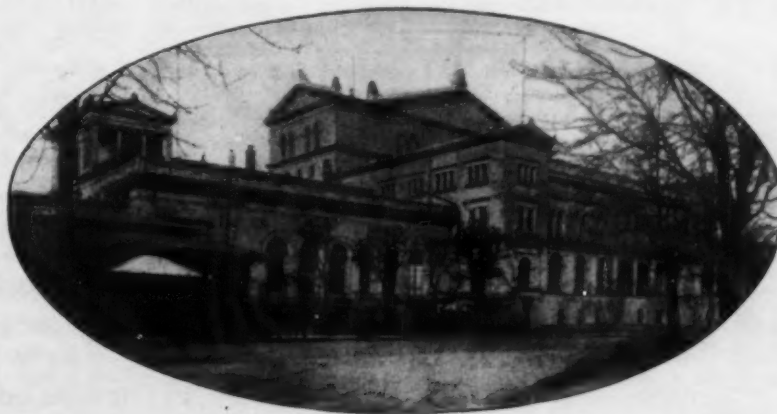
George Hamlin, who made his re-entree last week under most favorable auspices, gave a second recital at Beethoven Hall on Wednesday, with the assistance of Waldemar Liachowsky, accompanist, again scoring an emphatic success. His program included songs by Handel, Beethoven, Schumann, Schubert, Brahms and Wolf, and also several French, Italian and English pieces. The French numbers were the recitative and aria "Azet," from Debussy's "L'Enfant Prodigue," and Fauré's "Claire de Lune." The songs in English were E. Moors' "The Lake Isle of Innisfree" and two novelties for Berlin—"When I Bring to You Colored Toys" and "Light, My Light," by John S. Carpenter.

Hamlin was in very fine form, being in better voice than at his last recital. He sang with a great deal of freedom and abandon, but always with an intelligent appreciation of the composer's mission. In fact, there is a happy blend of musical intelligence and impetuosity in Hamlin's work. The program afforded him an opportunity to display his versatility, for he sang in four languages, German, English, Italian and French, while his offerings called for a much greater variety in point of style and interpretation.

A cultured and good sized audience listened to him with rapt attention, and rewarded his efforts with sustained applause.

A NEW TRIO FORMED.

A new trio has been formed in Berlin, of which the violinist, Albert Stoessel, is an American. He is a pupil of Willy Hess, and has gained much experience in chamber music during the winter by playing the second violin in the Hess Quartet. He has now associated himself with Romauld Wikarski, piano, and Alexander Schuster, cello, and the three make a most excellent trio. They have given two successful chamber music evenings, the program of the second including Philip Ruffer's rarely heard trio in B flat major. It is a grateful work, but the obvious Schumann and Mendelssohn influence leaves little room for originality of style;



KROLL'S THEATRE.

The historical opera house now being torn down to make place for the magnificent new Royal Opera.

it lacks the distinction that comes through individuality of expression. Nevertheless, the trio contains some beautiful ideas, and it is constructed with a master hand. Trios by Schubert and Volkmann completed the program. The three young artists have already secured a commendable ensemble, and a noteworthy tonal balance. They played in a style that was not without its effect on the listeners.

LÁSZLÓ IPOLYI, VIOLINIST.

László Ipolyi, the Hungarian boy violinist, and pupil of Serato, who made a sensation here three years ago as a prodigy of eleven, was heard in recital at the Meister Saal. He is now fourteen years old, and has grown and waxed strong in stature, but still more so in his art. Ipolyi is a remarkable performer. The Mendelssohn concerto which, by the way, I heard by two other performers during the week, Burmester and Thornberg, the concertmaster of the Philharmonic Orchestra, received at his hands a magnificent reading. He played it with a luscious tone and a highly polished technic. Every note was heard, and his fidelity to the pitch was unflinching.

The boy has the real Hungarian temperament, as is revealed by his deep feeling in cantabile, and by his fire and elan in the passages. He played Kreisler's "Tambourin Chinois" with wonderful verve. The "Preludium," by Kreisler-Paganini, given as an encore, occasionally reminded one of Kreisler himself. The boy's program also included Handel's E major sonata, the Paganini concerto and some smaller pieces. The public overwhelmed the youthful performer with applause.

"RHEINGOLD" IN CHARLOTTENBURG.

The Charlottenburg Opera is steadily and successfully proceeding with its Wagner repertoire, the last work of the master brought out on that stage being the "Rheingold." It was a very creditable performance, and the praise could be equally distributed between the singers and the orchestra. It was given, of course, as are all of the Wagner operas given on this stage, with complete new mise-en-scène, and some of the scenic effects were quite different to anything we are accustomed to here.

The accompanying photograph of Donner conveys an idea of Director Hartmann's departure from the conventional.

THE KUNST-HARMONIUM.

Considerable interest has been shown in recent years in Germany in the Kunst-Harmonium (Art Reed Organ) which has been developed to such a degree that the performer can imitate most of the orchestra instruments with fair success. At a concert given in Harmonium Hall this instrument was played by Fritz Ohrmann in a piece by Siegfried Karg-Elert called "A Study in Tone Color." Ohrmann showed off to good advantage the many interesting characteristics of the instrument. Karg-Elert has made a specialty of writing for the Kunst-Harmonium, and he knows how to bring out its best features. In short pieces one listens with interest, but in longer works the attention soon flags, because of a certain monotony in the tone quality and coloring.

The interest of the evening was centered largely in the playing of Walter Schulze-Prisca, a native of Chicago, who is now head of the violin department of the Würzburg School of Music. He played Tartini's "Devil's Trill" sonata, Max Reger's G minor suite for violin alone, the adagio from Lalo's "Spanish" symphony and Paganini's "Witches' Dance." Schulze-Prisca is both a sterling musician and a superior virtuoso. His rendition of Tartini's sonata left nothing to be desired.

The excessively intricate Reger suite makes great demands on the capacities of the performer, the intonation in the double stops being exceedingly difficult. The violinist, however, coped with the difficulties most successfully. One seldom hears Reger so well played. In the Paganini number he revealed formidable virtuoso technic, both in the command of the fingerboard and in the manipulation of the bow. The American was most heartily acclaimed.

RISS-ARBEAU'S CHOPIN CYCLE.

The cycle of seven Chopin evenings given by Mme. Riss-Arbeau has been brought to a successful conclusion. This artist can go on record as being the only one who has ever played in public in chronological order Chopin's complete works for piano. Mme. Riss-Arbeau does not possess great passion, but she played throughout the seven evenings with rare technical finish and with charm of tone pro-

duction. Her memory is most extraordinary, the entire series of recitals having been played without a mistake.

LUDWIG HESS' LIEDER ABEND.

A well attended liederabend was given by Ludwig Hess, with the assistance of Ludwig W. Spoor, accompanist. Hess sang an interesting program, comprising three cycles of lieder, Beethoven's "An die ferne Geliebte," six numbers, Schumann's "Dichterliebe" in sixteen numbers, and Hugo Wolf's lieder to texts from the Spanish song book and by Eichendorff. While Hess has not as much to offer vocally as some other tenors, nevertheless as an interpreter he commands admiration, because of his penetrating grasp of the spirit of the composition and his dramatic instinct for delivery. In short, he is a singer who interests chiefly because of his intelligence. The audience warmly applauded him, and at the end of the program he added two encores.

ETELKA GERSTER'S MATINEE.

Etelka Gerster, the famous diva, introduced a number of new disciples at a matinee given at Bechstein Hall on Saturday. It was a most successful affair, and in the second part of the program, in particular, several young singers were heard who no longer need be counted as pupils. On the contrary, they can already lay claim to being artists. Valerie Doob displayed a beautiful soprano voice, which has been admirably schooled; she sang the aria from "Traviata" in a manner that would have done credit to many a well known operatic singer. Marie Rappaport and Käthe Esche also displayed voices that give great promise for the future. An exceedingly good contralto voice was displayed by Helena Schulz, who, however, is not yet as finished as some of the others.

Although most of Mme. Gerster's pupils go into opera, Ellie Sembler proved to be a superior lieder interpreter.



A NEW TRIO FAMED IN BERLIN, OF WHICH THE LEADER IS AN AMERICAN.

Several ensemble numbers were received by the public with great favor.

MARTIN KRAUSE'S BACH FESTIVAL.

Martin Krause, who for many years has been the leading piano instructor at the Stern Conservatory, is giving a kind of Bach festival; his pupils are playing the entire "Wohltemperiertes Klavier" from memory. This is not being done in one evening, but in four sections. Two have already been given with great success, the pupils not only playing from memory with absolute sureness and ease, but they reveal noteworthy musical and pianistic qualities. Rosita Renard, a South American girl from Chili, is already far advanced. She gives promise of becoming one of the greatest of women pianists. Anna Voileanu will also undoubtedly become a pianist of importance, while the ten year old Claudio Arrau is a veritable wonder. He created a sensation with his clear, pearly technic, strong rhythmic feeling and remarkable musical intelligence. The pupils did great credit to themselves and their eminent master. One half of the forty-eight preludes and fugues were heard at these two concerts.

PAUL BRUNS' PUPILS.

Dr. Paul Bruns, who has conducted a vocal studio here with great success for some years past, caused a number of his pupils to appear at Blüthner Hall, to the accompaniment of the Blüthner Orchestra. Bruns' chief merits as a pedagogue seem to be in the control of the breathing apparatus and in tone production. A very favorable impression was made by Käthe Krützfeld, who possesses a lovely voice and a high degree of vocal skill. The young lady is a very individual artist and her interpretation of the aria from "Aida" proclaimed her a singer predestined for the stage.

Among other pupils who distinguished themselves were Annie Herrmann, Paul Hoffmann, Toni von Grothe and

Asta Haunadt, all very promising singers. The orchestra was conducted by Alexander Hoffmann, the well known accompanist.

ALLGEMEINER DEUTSCHER MUSIKVEREIN.

The annual festival of the Allgemeiner Deutscher Musikverein, which was founded by Franz Liszt more than half a century ago, will be held this year at Essen, May 22 to 27. The musical offerings will include three orchestral concerts, two chamber music matinees and two operatic performances. The various programs, which will consist almost entirely of novelties, will be as follows:

First Day, May 22.

Performance of Volkmann's opera "Ratcliff," presented by the ensemble of the Dusseldorf Opera.

Second Day, May 23. First Orchestral Concert.

Festival Prelude in commemoration of the composer's fiftieth birthday, which will occur on June 11.....Richard Strauss
Scherzo for orchestra.....Theodor Huber-Anderach
Die Handwerksburschen.....Otto Naumann

For baritone solo and orchestra.

Tone poem, Erotikon.....Hermann Ungar
Second Symphony.....Heinz Tieszen

Third Day, May 24. Second Orchestral Concert.

Dithyrambe for chorus and orchestra.....Othmar Schoeck
Concertstück for piano and orchestra.....Emil Blanchet
Nature, symphony.....Sigmund von Hausegger

Fourth Day, May 25. Chamber Music Concert.

Variations for Piano, op. 1.....Walther Schultheiss
Songs.....Ludwig Rottenburg

Grillen, for violin and piano.....Josef Haas
Dandolo, comic opera, given in Essen Stadttheater.....Rudolf Siegel

Fifth Day, May 26. Chamber Music Concert.

Sonata, with contralto solo for organ.....Alexander Jemnitz
Five songs for Female Choir from Nippon.....Erwin Lendvai

Serenade for small orchestra.....Gottfried Rudinger
Lenore, ballad for baritone with piano.....Emil Mattiesen

Sixth Day, May 27. Third Orchestral Concert.

Overture, Komödianten.....Julius Kopsch
Four songs with orchestra.....Walter Braunfels

Symphony in E flat.....Franz Schmidt

KROLL'S TO BE DEMOLISHED.

One of Berlin's oldest and most interesting musical establishments now is being torn down to make place for the magnificent new Royal Opera House, the plans of which, by Hoffmann, were published recently in the *MUSICAL COURIER*. Kroll's Theatre was erected in 1844 by Joseph Kroll. The small size of the auditorium itself, in comparison with the immense size of the whole structure, has always been a matter of wonderment. Financial success never fell to its lot, as the various directors learned to their cost, but the house has been the scene of many interesting musical events. It was here that the composer of the "Blue Danube" waltz, Johann Strauss the elder was introduced to Berlin. It was here that Albert Lortzing conducted his operas, and it was here that many a premiere of the works of other composers occurred. For some time past Kroll's has been the property of the crown, and thus it comes about that its site has been chosen for the new Royal Opera here.

NOTES AND MENTION.

Augusta Cottlow achieved a great triumph at Warsaw on March 27, when she appeared as soloist with the Philharmonic Orchestra of that city, under the leadership of Alex. Birnbaum. She played MacDowell's concerto on a Steinway piano, and the magnitude of her success may be estimated from the fact that she was recalled thirteen times. An American pianist playing a concerto by an American, on an American piano in the Polish capital was a rare and interesting occurrence.

Mme. King Clark will leave Berlin on April 29 for London, where she will have a very busy season. On May 6 she will give a song recital at Bechstein Hall, and on May 21 she will be heard at the same hall in conjunction with George Hamlin. Mme. King Clark will also sing at many other functions, public and private. Before leaving Berlin she will give a soirée at the King Clark home on April 27 before an invited audience.

Erich Ochs, the young German conductor, who spent some time in New York several seasons ago, has been appointed conductor of a new symphony orchestra lately founded at Stockholm. The new organization will give a series of concerts next season.

The School of Music of Augsburg has received a donation of 100,000 marks from Commerzienrat Schmidt.

Richard Hirschfeld, the director of the Salzburg Mozartium, died quite suddenly at Salzburg on April 1. He was well known in Germany as a musical litterateur and authority on Mozart.

The municipality of Halle has increased the subvention of the Stadt Theatre of that city from 100,000 marks to



RUDOLF BERGER

KAMMER SAENGER
Berlin Royal Opera and
New York Metropolitan Opera
First New York Season, February to April, 1914

200,000 marks, this having been found necessary in order to meet the ever increasing expenses.

Norah Drewett gave an informal reception on March 31 at her Berlin home in honor of Louise von Ehrenstein, the famous singer, who retired from active operatic work some ten years ago. The occasion of her retirement was her marriage to His Excellency Herr von Fraenkel, a Russian magnate living in Vienna. Mr. and Mme. Fraenkel have often entertained Miss Drewett at their palatial home in Vienna. The couple came over to Berlin principally to hear new music, of which we have such an abundance here, and in which they are both keenly interested. A number of prominent people in the musical world accepted Miss Drewett's invitation to meet her guests from Vienna. There was a short musical program, in which Mrs. King Clark, Hjalmar Alberg, Miss Drewett herself and Tell manyi, the Hungarian violinist, participated.

ARTHUR M. ABELL.

Atlanta Protests.

The Atlanta Music Festival Association,
Atlanta, Ga., April 13, 1914.

To the Musical Courier:

In your issue of April 8 your Los Angeles correspondent in an article on grand opera makes some misstatements about Atlanta, which we ask you to correct.

He said in substance that Atlanta, like all other cities which have tried to put on Metropolitan grand opera outside of New York, has always had a deficit which has been made up by local guarantors.

The Metropolitan grand opera has had four seasons in Atlanta. There has never been a deficit. The Atlanta guarantors have never been called on for a single penny. The Atlanta season has always made money for the Metropolitan Opera Company, and in addition has helped purchase for Atlanta one of the finest organs in America.

Mr. Gatti will bear out these facts.

In justice to the Atlanta Music Festival Association and the Metropolitan Opera Company, we ask you to make this correction.

Very truly yours,

(Signed) C. B. BIDWELL,

Treasurer, Atlanta Music Festival Association.

To the Musical Courier, New York, N. Y.:

DEAR SIR—In connection with the letter of C. B. Bidwell, treasurer of the Atlanta Music Festival Association, hereto attached, I beg the privilege of offering you some interesting facts about the annual seasons of Metropolitan grand opera in Atlanta—facts with which your Los Angeles correspondent was obviously altogether unfamiliar.

To begin with, Atlanta is and has been for some years past the only city in the United States outside of New York, which has had Metropolitan grand opera at all. The Metropolitan Opera Company has been presenting in Atlanta a full week's season of seven performances every spring for four years past, and will have its fifth season this year, April 27 to May 2 inclusive.

The Metropolitan comes to Atlanta under the auspices of the Atlanta Music Festival Association. This association each year secured from Atlanta citizens a guarantee fund of \$50,000. Not one penny of this guarantee has ever been called for. The Atlanta season of Metropolitan opera has not only always paid all expenses of the Opera Company and the Music Festival Association, but has in addition made clear profits each year for the Metropolitan.

In addition to this, Atlanta's profits have made possible the purchase of one of the finest organs in the United States and have enabled the Atlanta Music Festival Association to maintain for the public a series of free weekly concerts throughout the whole year, and to pay for the services of the finest organists obtainable.

Atlanta has taken in the largest receipts for a single performance in the history of grand opera in America and has taken in the largest receipts for a week in the history of grand opera in America.

The receipts have grown proportionately larger every year, and this year, although the opening of the season is still two weeks off, the advance sale of tickets is already more than enough to pay all expenses.

The Metropolitan opera seasons in Atlanta have as a matter of cold fact broken practically every grand opera record in the world.

The business management of the Metropolitan will gladly verify these statements, if you wish it.

Very truly yours,

W. B. SEABROOK,

Press Representative, Atlanta Music Festival Association.

Reuben Davies' Many Triumphs.

Reuben Davies, pianist, has been giving a number of concerts recently in Missouri, Kansas and Nebraska, where he scored a series of successes. His last appearances were in Atchison, Kan., Falls City, Neb., Hiawatha, Kan., and Mound City, Mo.

His fluent and reliable technic, musicianly interpretation

and artistic playing were commented upon in flattering terms by the local critics of these cities.

A few press opinions follow:

He played his long and difficult program through with a sureness and ease that was masterful. He has a magnetic stage presence and pleasing personality. Reuben Davies' recitals are truly musical events.—Atchison Globe.

He closed his program with the much hackneyed rhapsodie No. 2, by Liszt, but in the hands of such an artist it is fairly astounding. An encore was demanded and he returned to the stage and played two of his own compositions.—Falls City Journal.

The Chopin sonata was superbly done. From the brilliancy of the first movement we come to the grandeur of the march, its beautiful solemnity creating a profound impression on every listener. Then came the wonderful beauty of the prelude, delicately and artistically handled. He entered into the individual work of each master as only a true musician can.—Atchison Champion.

Something more than mere compliments could be paid each number on the heavy program. Chopin's scherzo in B flat minor was rendered with great precision and power. Mr. Davies is really wonderful when playing the staccato etude by Rubinstein.—Hiawatha Democrat.

He is a player of authority and ability. Mr. Davies had built a splendid program of the old masters with a right mixture of modern composers. He produces a wonderfully beautiful tone from the piano.—Mound City News.

He played as the sunshine and birds sing. His first number, Chopin, sonata in four movements, is attempted by few young players, though some play parts of it. Mr. Davies played the whole number with such skill, precision, force and delicacy as to challenge the admiration of the most exacting critics. (Advertisement.)

Amadeo Bassi in Los Angeles.

The man at the side of the gun in the accompanying snapshot of Amadeo Bassi, tenor of the Chicago Grand Opera Company, who had this picture taken at Venice.



BASSI IN SOUTHERN CALIFORNIA.

near Los Angeles, Cal., during the recent tour of the Chicago Opera organization to the Pacific Coast.

A Musical Interpreter.

[From the Outlook Magazine.]

Music differs from most other arts in virtually requiring an interpreter. One may look at a picture alone, but one can hear a piece of music only as it passes through the mind of some one who performs it. It is not an exaggeration to say that every work of musical art is in a sense recreated at each performance. Every composer is thus at the mercy of his interpreters. How Bach, for example, has suffered because performers of his great works have often seemed to think that reverence for his profound mastery of all the intricacies of counterpoint required them to treat his works as the products of an academic dry-as-dust!

This partly explains the growth of a common tradition about Brahms. The legend runs that he is academic and dull and unmelodic, simply because he was a master of his medium and never allowed his emotions to overmaster his sense of artistic worth or impair the sound structure of his composition. The fact is that those emotions which cannot be expressed with restraint and coherence are not worth expressing artistically at all; indeed, it is only by the greatest masters of structure and technic that the profoundest emotions can be expressed. This truth the work of Brahms pre-eminently demonstrates; but only when interpreted by one who understands that truth.

Franz Proschowsky

VOCAL TECHNIC—THEORETICAL AND PRACTICAL

37 Pupils Engaged in Three Seasons Berlin W. Quentzelstrasse 8

HOWARD WELLS

PIANIST AND TEACHER

Authorized representative of

LESCHETIZKY

KUPSTEINER, ST. 6

BERLIN W., GERMANY

ELEANOR HAZZARD

PEOCOCK

(SOPRANO)

SEASON 1913-14

Management: ANTONIA SAWYER, 1425 Broadway, New York City
Western Rep: James Devos, 196 Blaine Ave. Detroit, Mich.

OLGA AND HELENE CASSIUS

Vocal Instruction

Pupils prepared for the operatic and concert stage. Specialties: Placing of ruined voices, rectifying of wrong methods of breathing by articulation of consonants and voice inflection, and fundamental building of speaking voice. Send for Olga Cassius' "Die Erziehung der Stimme und Atmung."
Studio: Prager Str. 35, Berlin, W.

VICTOR HEINZE

Send for free
booklet
"Studying Music Abroad"

PETER VISCHERSTR. 19 BERLIN-FRIEDENAU

Pianist and Teacher
Most modern principles. Thorough artistic education. Eminent success.

MORATTI

VOCAL INSTRUCTION

For four years the only assistant of the late G. B. LAMPERTI

Authorized representative of his method

BERLIN W., MOTZ ST. 13

GEORGE FERGUSON

BARITONE

VOCAL INSTRUCTOR

Augsburger St., 64 Berlin W., Germany

MAURICE

VERA KAPLUN

ARONSON

PIANIST-PEDAGOG

CONCERT-PIANISTE

BERLIN, W. BOZENER ST. 3

Mrs. E. Potter-Frissell

announces her engagement
as teacher of the

Leschetizky Method

in the Hochschule of the DRESDENER MUSIK-SCHULE. Offers unique opportunity for this famous method, in connection with highest advantages in one of the most important schools of Germany. Teachers of high reputation: Orchestral (Reinhold Bender) and Ensemble playing (Prof. Paul Juon). Harmony, Theory, Composition Analysis, History, etc. Artistic Direction Louis Niccok, Prof. R. L. Schneider, Konzertmeister Edgar Wollgast, Prof. Paul Juon, etc. Circulars, Press Notices of Mrs. Potter-Frissell at the Schulkonzerte Neumarkt 2 Dresden A. Private Address Elisenstrasse 16-II. Concertist pupils of Mrs. Frissell: Mme. Desse Nemes, Florence Schinkel, Lucretia Biery Jones, Anna Robertson, Ethel Glade, etc.

King Clark Studios

Kurfürstendamm 63, Berlin, W.

Cable Address: KINGARK, BERLIN

Steinway Studios, Berlin

Berlin, S. W. Bergmann St. 102

Very accessible, modern, sound-proof studios with Steinway Grand for rent.

STEINWAY & SONS

For terms apply to warehouses

Königsplatz St. 6,

11

11

11

11

Berlin, W., 9

THUEL BURNHAM
PIANIST
IN PARIS ENTIRE SUMMER
119 Rue de la Tour (XVI.) Paris

MADAME FITZ-RANDOLPH VOCAL STUDIO
34, Avenue du Roule - Neuilly-Paris

Charles BOWES Vocal Instruction
Studio: 10 Rue Herran, Paris

ARTHUR HARTMANN VIOLINIST
Personal Representatives: de Mottin & Klossow, 9 rue de Milan, Paris 43, rue Gros, Paris, XVI

WAGER SWAYNE Pianist Prepared for Public Appearances
30 Rue de Froy (Père Monceau) - PARIS

Jean de Reszke
53 Rue de la Faisanderie
Paris

MARQUIS de TRABADELO
4, rue Marbeuf, Paris

DELMA-HEIDE
30 Rue Marbeuf (Champs-Élysées), Paris
Maestro di Bel Canto Italiano
Prepares Singers for Opera and Concert in Italian, French, German and English

Jean Verd PIANIST
35 Rue Vinasse Paris

OSCAR SEAGLE

The Celebrated Baritone, Who Will Be in This Country from October to May

FOR TERMS AND DATES, ADDRESS
LOU DON CHARLTON, Carnegie Hall, New York

STUDY MUSIC IN PARIS

A. J. GOODRICH
Florence A. GOODRICH

PIANO, SINGING, HARMONY, MEMORIZING, COMPOSITION
ORCHESTRATION, TIME AND LABOR-SAVING METHODS

20 AVENUE VICTOR HUGO : : PARIS

LAMPERTI-VALDA
SCHOOL OF SINGING

61 Avenue Niel - Paris, France

All Communications to Be Addressed to
Mme. GIULIA VALDA

ARTHUR ALEXANDER
TENOR

Teacher of Singing

14, rue Raynouard, Paris

AMERICAN TOUR
SEASON 1914-15

Management M. H. HANSON

MORE ORCHESTRA MUSIC THAN OPERA IN PARIS.

Interesting Symphonic Programs Played—Comparative Inactivity in Opera—An Arthur Hartmann Soirée—Thumbnail News Notes.

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beausséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, April 7, 1914.

Unavoidably detained in London last week, I was obliged to miss several Paris concerts which I should have been glad to hear. Perhaps the most interesting of them was the concert of the Sechieri Orchestra on Sunday, March 29, which was devoted to that great artist Ferruccio Busoni. The program began with a Mozart symphony and ended with Liszt's "Mazeppa," and between these were heard Busoni's violin concerto, op. 35, soloist M. Szigeti, his "Suite d'orchestre" on themes from the opera "Die Brautwahl," and his "Indian Fantasy" for piano and orchestra.

This latter work was directed by M. Busser, of the Opera, Busoni himself playing the piano, but the rest of



Photo by Boston Photo News Company, Boston, Mass.
THEATRE DE CHAMPS-ÉLYSÉE, PARIS,
Where the Boston Opera Company will perform.

the concert was directed by Busoni. According to the reports, the audience seemed to appreciate the great artist equally as composer, conductor and pianist and the success of the concert was great. What an absolute marvel of energy this man Busoni is! It seems as if there must be more than twenty-four hours in each of his days, for how else does he find the time for composition, orchestral rehearsing, teaching the privileged few, and piano practise and playing, with its accompanying travel?

A BRAHMS SPECIALIST.

On the same Sunday, Fritz Steinbach, the famous German conductor and Brahms specialist, came over from Cologne to direct the Colonne Orchestra (there is really no pun to be made here), the principal features of the program being the Beethoven fifth and the Brahms fourth symphonies. The novelty of this concert was "Nuit de Mai," poem for voice and orchestra (after a poem of Carducci) by a Spanish composer, Alfredo Casella, who himself directed, the voice parts being done by Maria Freund. The critics praise the instrumentation but the music seems to have been principally distinguished for its ingenious discords.

LAMOUREUX CONCERT.

At the Lamoureux concert the same Sunday, Chevillard directing, Ravel's ballet, "Daphnis et Chloé," written in

1910 and presented here at the Chatelet in May, 1912, during the Russian season, was heard for the first time in the concert hall, fragments from the third tableau being played. The music remains charming in the concert room, but it undoubtedly does not attain the full effect which it scores in the theatre, where the eye is able to come to the aid of the ear.

A NEW ORCHESTRA.

The important orchestral concert of this Sunday just past, April 5, was that of the new orchestra under the direction of Pierre Monteux. Be it said that M. Monteux is making a tremendous stir in Paris orchestral life, for he seems to be a conductor who is not only willing but even

VON STEEGE VOICE PLACEMENT
4, Chaussée de la Muette Opera, Repertoire
Director, Compagnie Internationale Lyrique

Frederic Ponsot Vocal professor of chant diploma
par Mme. Mathilde Marchesi
151 Rue de Rome

DOCTEUR CONTA Cure and rejuvenescence of the voice by a special treatment of the mucous membranes of the nose and throat
OFFICE HOURS: 1 to 4
15 RUE DUPHOT, (Bd. Madeleine) PARIS

ARNOLDE STEPHENSON SOPRANO
Management: Daniel Mayer, London A. Dandiot, Paris

MARTINUS SIEVEKING Pianist
INSTRUCTION BY A NEW METHOD.
Pupils limited. Results guaranteed.
36, rue Theophile Gautier, Paris, XVI.

REGINA DE SALES TEACHER OF SINGING
Pupils Prepared for Opera, Oratorio, Concert
40 Rue de Villejust (Ave. du Bois de Boulogne), Paris.

ELISABETH MACK Gesture
LECTURE-RECITALS Dramatic Action
French and English Readings (especially for opera students)
America, October to April Courses Begin April 1, 1914
Address, care Musical Courier Paris, 43, rue Michel Ange

E. BERTRAN 28, RUE COPERNIC
Specialist in Voice Placement
Opera Concert

CAMILLE DEGREUS FRENCH REPERTOIRE COACH
With Ysaie in America January, February and March, 1914
Will receive pupils during April and May, 110 West 45th St., New York

L. d'AUBIGNÉ
Teacher of Singing
30, AVENUE KLEBER : : : : PARIS

SHEET MUSIC IN PARIS
The only store carrying a large stock of German, Russian, English and American music as well as French music.

MAX ESCHIG
TWO STORES—
13 Rue Lafitte (Near Boulevard des Italiens)
48 Rue de Rome (Near the Conservatory)

THE TELESCHOOL

VINCENT d'INDY } Managing Directors
AUGUSTE SERIEYX }

Save the trouble and expense of a trip to Europe by enrolling in the TELESCHOOL, the most complete institution for the study of music by correspondence.

For general information and booklets, apply to Pierre Golsy, Business Manager, 10, Avenue Charles Floquet, Paris, France.

CHARLES W. CLARK
AMERICAN TOUR SEASON 1913-1914
Direction: Redpath Musical Bureau, Chicago
BARITONE Dr. Frederick Clark, Personal Representative, 11 Rue Leonard de Vinci, Paris

anxious to produce novelties and his men seem to delight in rehearsing. The two important works on the program were Florent Schmitt's "Tragédie de Salomé," which has been heard, admired and criticized in America this season, and the first production in concert of Stravinsky's really epoch making ballet, "Sacre du Printemps," which, when so splendidly produced last spring at M. Astruc's ill fated Theatre des Champs-Élysées, created such a stir and such a mixed chorus of praise and execration. The reports say that it was magnificently performed by M. Monteux and his men and be it recorded that this time it produced a whirlwind of uncontested applause, so much so that it will be repeated at the concert of April 26, when I hope to hear it.

OPERATIC MATTERS.

Nothing important has happened in the operatic world here since my last letter (I think I shall have this phrase stereotyped). The next premiere promised for the opera is "Scemo," by MM. Bachelet and Charles Méré, which is down for April 29. The leading role in this work is entrusted to that excellent soprano Yvonne Gall, which augurs well in advance for its success. That great "novelty," "Parsifal," by one Richard Wagner, has been the success of the season here and continues to play at least twice weekly to full houses. The Opéra-Comique has had no real success this season among the novelties, though "La Vie brève," of Manuel de Falla, made a very strong impression and is promised for early resumption. Rumors are already current that M. Gheusi and the brothers Isola are not getting on as smoothly as they might as co-directors. The wisdom of the appointment of a directorship of three men to do what had heretofore been harmoniously accomplished by one was seriously questioned in these columns at the time when it was made.

May Esther Peterson, the American soprano, who has received her entire musical education under Maître Jean de Reszke, took her place as a member of the regular company at the Gaité-Lyrique at the second performance of "La Traviata" which has just been revived at that theatre. Her debut was attended with great success and I shall speak of it further in my next letter.

"Beatrice," lyric drama by André Messager, book by De Flers and Caillavet, is reported to have met with much success at its recent first production at the opera of Monte Carlo. This work will be seen at Paris later in the spring.

In Nice the first performance of an opera in two acts, entitled "La Maffia," music by Georges de Seynes, book by A. de Lorde and J. Marsèle, was scheduled for the end of last month, but I have seen no notice of it, so I presume it was postponed. The interesting thing about this opera is that the leading role will be sung by no less an artist than Emma Calvé, who will return to the stage for short season to sing in this opera and also the title role in "Norma."

A very direct report came to me that it was originally intended to include Victor Herbert's "Madelaine" in the season of the Boston Opera Company, soon to begin at the Theatre des Champs-Élysées, but I have seen no announcement of it here. Did some one recall the gruesome fate of Arthur Nevin's "Poia"?

YVONNE ASTRUC PLAYS.

Owing to the absence of a Paris letter last week there are several concerts to be mentioned which I heard before leaving for London. On March 24 Yvonne Astruc, violinist, appeared at the Salle Gaveau with orchestra, under the direction of Georges Enesco. I heard her first number, the Brahms concerto. Mlle. Astruc, as I had occasion to mention in reporting her recent performances of a d'Ambrosio concerto, is a player with both excellent technical and musical equipment. The concerto was very well played, though both soloist and conductor united to produce a very Gallic Brahms, quite different from the interpretation which repeated hearings in Germany lead one to expect. Enesco conducts excellently—in fact much better than some of the "regular" leaders here.

SJÖGREN MUSIC.

The same evening there was a concert of the compositions of Emil Sjögren at the Salle Suédoise. Much of Sjögren's work is already known in America. It is not built exactly on big lines, but the workmanship is always very clean and the melodic inspiration agreeable—very pleasant music to hear. The accompaniments to the songs, which made up the major part of the program, were all very capably played by the composer himself. The artists were not important with the exception of Reinhold von Warlich, who lent his thorough artistry to the interpretation of a group of four songs, which won the heartiest applause of the evening, the singer being compelled to repeat the last one, a very attractive "Lied des Dichters" to Ibsen's words.

JULIA HOSTATER AND CHAIGNEAUX.

On March 25 Julia Hostater was the soloist at the sixth and last of the winter series of Chaigneau concerts. The concert opened with Camille Chevillard's string quartet in D flat, op. 16, an extremely attractive and well written work, especially the last movement, allegro con fuoco, the performance of which was spirited but marred by the first

violin frequently playing out of tune. I heard Mme. Hostater's first group, made up of four songs of Brahms, and the splendid impression which she made was only strengthened by hearing her again last evening in a recital of French, German, and English songs at the Students' Hotel.

Mme. Hostater must surely be ranked among the very best lieder singers of the present day. She has everything which goes up to make up a perfect equipment—a sympathetic voice of very pure, fine quality, a vocal control without flaws, splendid diction in whatever language she may sing (even in English, which is exceptional) and the intelligence which renders her interpretations of special interest. At both concerts she had fine and well served success with her audiences.

FRENCH SONGS.

The same evening as the Chaigneau concert Mme. Plamondon-Michot, who was a member of the Montreal Opera Company, in the season 1912-13, gave a program of modern French songs at the Salle Villiers, made up of groups of compositions by Moret, G. Hue and H. Busser, together with miscellaneous songs of other composers. The trouble with the modern songs of nearly all the "minor" French composers is that they seem to be only more or less weak reflections of the work of the originator of the school, as I presume we may justly call Debussy. They are nearly always well made, but seldom strike an original note.

Mme. Plamondon-Michot has a pure, clear soprano voice, sings very well with a typically French method and cer-



"THE CONCERT OF THE ANGELS."
Painted by the brothers Van Eyck.
(From the "Guide du Concert.")

tainly proved herself an excellent interpreter of such difficult things as "Le ciel est transi" and "Au Jardin joli," by E. Moret, most ungrateful songs vocally, but with which she won genuine and hearty applause. She is at present studying voice and operatic repertoire with Karl von Steege.

HARTMANN SOIRÉE.

Last Friday evening Arthur Hartmann, the eminent violinist, presented a most interesting program to a group of Paris music lovers at his home. The evening began with Emil Sjögren's fourth sonata played by Mr. Hartmann with the composer accompanying and the rest of the program was devoted to a hearing of Mr. Hartmann's songs and his melodrama "Barbara," splendidly read by Paul Leyssac, with the composer at the piano. The songs and singers were "Lennavan-Mo," "In a Gondola," "Una Fair-weather," "A Fragment," "Requiem," "Letztes Gebet," Reinhold von Warlich and "A Slumber Song" and "Two Together," Minnie Tracey.

Mr. Hartmann's songs, as I have stated before in this letter, are probably bound to remain caviar to the general public. They are distinctly advanced in conception and form, thoroughly musical and possess that quality which the Germans best describe by the word "Innigkeit." They are not made for the gallery, but heard in an intimate frame as at this soirée they are very effective. All the artists were at their best, and it was a most enjoyable musical evening.

DEBUSSY LUL.

On March 21, the Philharmonic concert was devoted to Claude Debussy and was made interesting by one of the far between appearances of the composer himself as executing artist. He accompanied Mme. Vallin-Pardo in songs, three of which "Soupir," "Placet Futile" and "Eventail" to words of Mallarmé, are new, but, apparently, do not differ particularly from the style to which Debussy has long accustomed us. As pianist he no longer has, as I have before recorded here, very much of a technical equipment but there is an incontestable charm in his playing of his own works and it is very well worth the while

PIANOS IN PARIS

Weber & Slick Pianos. Pianolas. Pianola-Pianos

We invite comparison with any and all French makes both as regards quality and price.

Renting for Music Students a Specialty

THE AEOLIAN CO., 32, AVENUE DE L'OPERA

of any pianist who plays them to hear how they are intended to sound by their composer. The concert concluded with the Debussy quartet, well played by the Quatuor Hayot.

NOTES.

Frank King Clark, the well known singing teacher, whom Paris lost to Berlin two years ago, was here for a few days on a visit in March. On the way to Paris he stopped over at Freiburg in Germany for a performance of "Die Walküre" at the Stadttheatre there (when he had the unique experience of hearing no less than three of his former pupils singing in leading roles. Estelle Wentworth, the American soprano, was the Sieglinde, Herr Moog the Wotan and Fr. Hourath the Brunnhilde, all of them products of the King Clark studios.

Rev. Dr. Shurtleff, organizer and leader of the weekly Students' Atelier Reunions, is certainly lucky in the talent which is able to procure for his Sunday evening audiences. The last two programs enlisted the services of Reinhold von Warlich, baritone; Kathleen Lawler, soprano, and Charles Cooper, pianist. Next Sunday Clara Jaeger, a pupil of Elisabeth Bowie, will sing and Carrie Louise Aiton will play the violin.

Another artist who had certainly played a part in making these Reunions the attractive feature which they are is that capital French pianist and teacher, Jean Verd, who has been the efficient accompanist for some seven or eight seasons past. Last Friday evening M. Verd was soloist in a special program at the Concert Rouge, playing the piano part in d'Indy's "Symphonie sur un chant montagnard français," his performance of which with the Orchestre Hasselmans was recently reviewed in these columns.

At his regular monthly at home last Sunday afternoon, L. d'Aubigné, the singing teacher, who has just returned from a vacation in Nice, received a large number of guests at the pleasant Villa d'Aubigné in Sèvres. A thoroughly enjoyable informal musical program was rendered by the following pupils, assisted by Lucille Collette, violinist: Misses Shannon, Dawley, Eadie, Reid, Bonas, Joy, Egeter, Klein, Haseltine and Longan, Mrs. Woodbury Hawes and Mme. Cothrain, George Suffer and Robert Tait. Mr. Tait, formerly of the Covent Garden Opera, was also heard recently at the grand concert of the Cercle Militaire at the Chatelet, where he was heartily applauded by an audiences of five thousand people for his capital rendering of a number from Delibes' "Lakmé" and "Fiore che langue."

Arthur Alexander, the American tenor, will be heard in recital in London at the height of the London musical season in June. Mr. Alexander's London recital last spring was a tremendous success and the critics were unanimous in praise of his artistry.

Magda Leymo, pupil of Enrico Bertram, sang with much success recently at one of the Casino concerts at Monte Carlo. Here in Paris Mme. Leymo is becoming known as an exceptionally fine interpreter of modern French songs and she was especially engaged for two recent concerts at the Salle Pleyel, that of the Société Musicale Indépendante when she sang a group of songs by Armand Abita and that of the Société Nationale de Musique, where she was very heartily applauded for her ren-

The Famous Prima Donna of the Paris Grand Opera

MLLE. ALICE VERLET

"With the exception of Mmes. Patti and Melba, no voice of exactly the same quality has been in this country for a long period."
—London Morning Post, March 22, 1909.

Will Tour the Season 1914-15 in U.S.A. and Canada and is now being booked for Concerts and Recitals.

By Concert Direction M. H. Hanson, 437 Fifth Ave. New York

dering of some vocally extremely difficult melodies of Ladmiraute.

Henri Etlin, pianist, has just returned from London where he won much success in a recital made up exclusively of transcriptions for the piano, so carefully chosen, however, that the program met the approval of the critics, as well as the audience. M. Etlin has been coaching all winter with that master of the piano, Martinus Sieveking.

Theatres close and concerts stop over Easter in this city—even "Le Guide de Concert" does not get out its weekly guide to Paris music—so it seems to me extremely doubtful if there will be any Paris letter in next week's MUSICAL COURIER.

BYRON HAGEL AGAIN.

My friend Byron Hagel is on the Riviera this month—enviable person. Though a great talker, he does not like to write letters. But the other day I did get a sheet of hotel newspaper from Nice without date on which were written the following words: "I have heard of vocal methods and vocal methods, but here is the latest—the 'hospital method,'" and then followed this clipping, credited to the Strand Magazine for April:

Some time ago a colleague of mine, who is a professional tenor singer, finding that he was losing his voice, went to a specialist in Harley street, who informed him that he must have his nose broken and set again to do any good. Naturally my friend did not quite relish that, and said he would go home and think it over. Soon after he accepted an invitation to play in a cricket match, and had no sooner started than he received the ball on his nose, and so got his broken nose free of charge. After his doctor had set it and he had recovered, he called on the specialist, who told him he could not have done it better himself, and would have been obliged to charge him 25 guineas.

Carolyn Ortmann to Open New York Studio.

Carolyn Ortmann, soprano, who has had charge of the vocal department of Queen's College, Charlotte, N. C., and who gave a recital in Aeolian Hall, New York, February 23, will give another recital there in November. As many of Mme. Ortmann's former pupils have expressed a desire to study with her, she will open a studio in New York City and devote a part of her time to vocal instruction.

The following are opinions of her singing on February 23:

SINGING BY A SOPRANO OF PLEASING VOICE AND TASTE. Mme. Ortmann displayed a soprano voice of pretty quality. Her singing showed a degree of taste.—New York Sun, February 24, 1914.

Mme. Ortmann is essentially a lyric soprano, and in some numbers was thoroughly happy in choice and delivery. . . . "Mainacht," by Brahms, was well sung, and she achieved excellent results in Schumann's "Frühlingsnacht" and "Mondnacht." . . . Her voice has an agreeable quality. . . . Mme. Ortmann gave obvious pleasure to her hearers.—New York Evening Mail, February 24, 1914.

Her pianissimo was beautifully produced, and she made the most of it. Her singing of the Schubert and Schumann numbers was intelligent.—New York Tribune, February 24, 1914.

Mme. Ortmann's singing showed a certain amount of skill and experience.—New York Times, February 24, 1914.

Mme. Ortmann's voice is one of natural charm. . . . There were interesting things about her recital, especially in those songs which were sung in a subdued voice.—New York Herald, February 24, 1914. (Advertisement.)

Wolle Announces Ninth Festival Program.

Bethlehem, Pa., April 15, 1914.

Dr. J. Fred Wolle, director of the Bethlehem Bach Choir, announces that members of the Philadelphia Orchestra will play the accompaniment for the ninth festival to be held in Packer Memorial Church, Lehigh University, Friday and Saturday, May 29 and 30. The program will be as follows: Friday, at 4 p. m., Motet, "Sing Ye to the Lord a New Made Song"; Friday, at 8 p. m., "Magnificat"; Saturday, at 2 p. m., Mass in B minor, first part; Saturday, at 5 p. m., second part of the Mass.

BUSONI THRILLS MUNICH AUDIENCE.

Great Pianist Reveals Genius at Concert in Bavarian Capital—Royal Opera Revives "The Secret of Suzanne"—Tribute to Memory of Hans von Bülow—Notes.

Finken Str. 2, }
Munich, March 27, 1914. }

Ferruccio Busoni electrified a large Munich audience at the Tonhalle by his brilliant and masterful performance. He played the piano part of his new "Indian" fantasia with the enlarged Konzertverein Orchestra and three studies by Paganini-Liszt. Unsurpassed technic, pro-



MUNICH ROYAL OPERA HOUSE.

found intellectual grasp, warmth of temperament, these seem trite encomiums when applied to a genius so great as that of Ferruccio Busoni. He was accorded a tremendous ovation. The program contained two pure orchestral numbers, a Strauss composition and "Fantastic" symphony by Berlioz. Both were given admirable readings under the able direction of Oscar Fried.

"THE SECRET OF SUZANNE" REVIVED.

"The Secret of Suzanne" was produced at the Royal Opera last week for the first time in two years. The cast was made up of Marcella Craft, Mr. Brodersen and Jo-



JOAN MANÉN,
Violinist.

seph Geis. Miss Craft is not often heard in a comedy part, but her overwhelming success as Suzanne demonstrates beyond a question her versatility in this branch of her art. Mr. Brodersen gave an admirable portrayal of the suspicious husband, and Joseph Geis was perfect as the old family servant. That the Munich public was more than delighted with the presentation of this delightful opera was manifested by the repeated and enthusiastic recalls of the performers.

After the opera a new pantomime and ballet was given, "The Seasons of Love." Four old Viennese pictures showing the seasons of the year made a beautiful and effective background for the romantic pantomime, which was enlivened by a number of delightful dances. A

finely executed military drill by the children's ballet corps was especially well received. The musical accompaniment was an arrangement of Franz Schubert compositions, by J. Lenhart. It was altogether a most artistic and pleasing production and was loudly applauded.

VOLKSTHEATRE MATINEE.

At the regular fortnightly matinee of the Volkstheater on Sunday morning a Mozart program was given. The performers were Melanie Michaelis, violin; Michael Raucheisen, piano; Joseph Discler, cello soloist of the Royal Orchestra, and Philip Haas, viola soloist of the Royal Orchestra. The first number was sonata No. 17, in A major, for violin and piano.

Miss Michaelis and Mr. Raucheisen were in perfect accord. Miss Michaelis draws a rich, warm, vibrant tone, and she plays with an ease and poise and buoyancy that are beautiful to experience. Michael Raucheisen's piano readings, whether in accompaniments or solo, are always a delight. He has innate musical feeling, a fine sense of artistic and poetic values, and he has, moreover, the intellect and skill to express them. The second number was the trio in B major, No. 2, for piano, violin and cello. A marvelous rendering of the piano quartet in E flat major, No. 2, for piano, violin, cello and viola, closed the program. The magnificent performance of Mr. Discler and Mr. Haas contributed inestimably to the beauty of effect.

Throughout the season the Volkstheater has given on alternate Sundays most excellent classical programs at popular prices. The success of these matinees is due largely to the enthusiasm and ability of Michael Raucheisen in securing the services of splendid artists and in the general management of the performances.

MANÉN'S RECITAL.

Joan Manén achieved a noteworthy success at his last concert of the season. Mendelssohn, Bach, Beethoven, Schubert and Sarasate made up his program. Especially beautiful was his interpretation of Sarasate's "Andalusian Serenade." Mr. Dorfmueller was scheduled to accompany the violinist, but was prevented from doing so on account of illness. His place was filled by Michael Raucheisen. Mr. Raucheisen contributed also a Mozart sonata, the artistic and scholarly rendition of which won him hearty applause.

LECTURE BY MRS. VON BÜLOW.

It is fifty years ago the coming fall that Hans von Bülow began his splendid work as chief director of the Munich Royal Opera. In commemoration of that event his widow, Maria von Bülow, gave a lecture at the Jahreszeiten on the life and work of her illustrious husband. The lecture was given under the management of the Tonkünstler Verein, the proceeds to go to the sick fund of the Verein. Beginning with a biographical sketch, Mrs. von Bülow traced the great musician's career as director, teacher, critic, illustrating the different phases of his activities by letters and anecdotes. From out of her understanding and affection she paid a beautiful tribute to the greatness of Hans von Bülow, the man, to his large heartedness, his unselfish devotion to the cause of music and art. Mrs. von Bülow spoke with ease and charm and was enthusiastically applauded by her hearers.

ZILCHER'S RECITAL.

Prof. Hermann Zilcher scored an emphatic success at his piano recital. His brilliant performances as an accompanist and in chamber music programs have been commented upon frequently, but this was his only recital of the season. An artistic and authoritative presentation of a Brahms sonata opened the program. Then followed a composition of his own, "Piano Sketches," op. 26, which was most convincingly applauded. Schumann's

Signor Carobbi

TEACHER OF SINGING

Teacher of Signorina Tarquini, soprano, of Metropolitan Opera Company; Giuseppe Paganelli, tenor (now singing in Havana with Diva Barrientos); Signorina Gina De Martin, of the opera at Montevideo, South America; Theodore Harrison, the American baritone; Antonio Casini, baritone; Emma Tacchi and Bruna Scannavini, sopranos; and Th. Dini, who made his debut as tenor in Italy this year.

36, VIA RICASOLI

FLORENCE, ITALY

Zoellner Quartet

"A Perfect Ensemble"

—Berlin Staatsoper
—Zürich, Zürich
—Globe Musical, Brussels
—La Metropole, Antwerp
—New York Mail, N. Y.
—Daily Oklahoman, Okla City
—Buffalo Courier, N. Y.

Coast to Coast Tour 1914-15
Tour Now Booking

Harry Culbertson,

Fine Arts Bldg., Chicago

fantasie in C major concluded the program. Professor Zilcher was recalled many times.

MUNICH NOTES.

The third and last sonata evening by two splendid artists, Felix Berber-Credner and Prof. Hermann Zilcher, brought an intensely interesting and faultlessly rendered



BUSONI, KEYBOARD MASTER.

program, including Bach's sonata in F minor, Mozart's sonata in C major, and Ludwig Thuille's sonata in E minor.

Successful lieder evenings were given by Dr. Ludwig Wüllner, Dora Renata Herrmann, also by Sven Schölander.

ALICE L. BRYANT.

Albert Borroff's Recital at Lincoln.

Albert Borroff, the popular Chicago basso, gave a recital in Lincoln, Neb., on April 2, which was a great success, as the following notice from the Nebraska State Journal of April 3 shows:

The recital proved of exceptional interest because of the finished art of the singer, and the opportunity afforded of hearing a program of unfamiliar songs. Much of the music was ultra modern in style. The most extreme example of modernity, "Williams' 'The Sky Above the Roof,'" was stated by the singer to be without key signature, with no accidentals, and to begin in A minor and end in D minor. The plaintive minor strains of the song had a weirdly poetic quality under Mr. Borroff's sympathetic interpretation. The other selections were in turn in Italian, English, French and in Scotch and Cockney dialect, all of which demonstrated Mr. Borroff's linguistic versatility, as well as his easy control of smooth, rich tone. As an interpretative artist Mr. Borroff should rank high. The tender beauty of the first of a series of five songs in Dvorak's setting, "By the Waters of Babylon," and the dignity with which he presented "The Lord Is My Shepherd" left nothing to be desired. The first of a group in French, Scott's "The Halcyon's Nest," was also charming from the delicacy with which it was presented. The jovial drinking song of Bizet, "From the Flame of Love," which was sung with rollicking abandon, brought a recall, to which Mr. Borroff responded with Tosti's "Si tu le vois." A second encore was granted at the close of the program following a little ballad, "Philosophy," when Metcalf's "At Night-fall" was sung. (Advertisement.)

Riccardo Martin's Forthcoming Concert Tour.

Riccardo Martin, the well known American tenor of the Metropolitan Opera Company, will make a concert tour during October and November of this year, and also during May, 1916. These concerts will be under the management of Charles L. Wagner, who also manages the tours of John McCormack, Alice Nielsen and Rudolph Ganz.

Bessie Wings—Hitch your wagon to a star!
Tottie Footlites—I'd sooner hitch it to an angel and be a star myself.—New York Globe.

WARSAW AWAKENS TO NEW ORCHESTRAL LIFE.

Philharmonic Orchestra Under Birnbaum Introduces Polish City to Modern Symphonic Standards—Marked Increase in Understanding of Orchestral Music—Brahms and French Classics Heard—Prominent Soloists.

Warsaw, Russian Poland, March 20, 1914.

Casting a glance backward over the concert season that is declining, one notices first of all that the music at the Philharmonie has been produced in almost historical succession. Zdzislaw Al. Birnbaum, the conductor, is a warm admirer of Brahms and, by highly accomplished performances of all the great orchestral works of this greatest of symphonists after Beethoven, has succeeded at last in awakening interest and understanding here for the boundless treasures of that hero in music. One is bound to call that high merit indeed, considering what tremendous work

one, a fact to be appreciated highly, for until this season neither the orchestra nor the greater part of the public had been brought up to an understanding of the French music. Some wonderful César Franck, Bizet, Berlioz, etc., performances were heard. Of Berlioz we had "Damnation de Faust," "Carnival of Rome" and, above all, the "Symphonie



ZDZISLAW AL. BIRNBAUM.

Photo copyrighted by Breitkopf & Härtel, London.

VIOLINIST

GITTELSON

A star of the first magnitude has arisen on the horizon of violin virtuosi—his name, Frank Gittel-son. . . . Besides, an eminent Frenchman, no less a person than Jacques Thibaud, has heard him and considers him most extraordinary: he is literally enthusiastic over him. Frank Gittel-son! Remember this name well—he will surely be spoken of.—Nice, Italy, La Chronique Musicale, October, 1913.

First American Tour Commencing November, 1914

Management - Wellshuh Musical Bureau
1 West 34th St., New York
THE STEINWAY PIANO USED

it has been to upbuild the orchestral forces to such performances.

A Brahms violin concerto, produced with Arrigo Serato as soloist, was one of the proofs of how very successfully our untiring conductor has been working. High praise must be given also to the production of the "Academic Overture" and the piano concerto in D minor, with Countess Malatesta at the piano.

Even now, with the season running towards its close, Mr. Birnbaum is busily preparing Brahms' "Requiem," for the season to come.

OTHER MUSIC HEARD TOO.

D'Indy's "Symphonie Montagnard," with Rudolph Ganz at the piano, one of the brilliant events of the season, constituted part of the French music we heard. Mr. Ganz has strong individuality of tone and conception. Decidedly



WHERE THE WARSAW PHILHARMONIC PLAYS.

Mr. Ganz is "somebody" at the piano, and not a mere virtuoso of music, possessed only of a brilliant technic.

Of D'Indy we heard also the "Istar" variations and "Wallenstein," in splendid performance. Also Debussy, Ravel and Delius have found hearings at the estrade of the Philharmonie. Birnbaum is an eclectic and a keen sighted

Fantastique." The performance of the last named was, in fact, a celebration of Berlioz—it would be difficult to put it differently.

Of Saint-Saëns the "Phaeton" overture was performed, besides the piano concerto in F major, with Petri at the piano. At the very beginning of the season we had here none less than Saint-Saëns himself, conducting and playing his symphony in A minor and his piano fantasia, "Africa."

BEETHOVEN AND TSCHAIKOWSKY.

Beethoven concerts also obtained at the Philharmonie, and as a rule, met with crowded audiences. Aside from the comparatively smaller performances, such as the overtures to "Egmont," "Leonora," No. 3, all the symphonies were produced twice in two cycles—the ninth even three times, and each time before a packed house whose appreciative applause amounted to no less than an ovation for the initiator and conductor of these holidays in our concert season.

After what has been mentioned hitherto it seems hardly necessary to say that Birnbaum's musical and artistic conception of Beethoven is profound and subtle. Moreover, it is important to mention that he is gifted with much temperament of which he makes wise use, never abusing it, and always remaining master of himself. He conducts all the Beethoven symphonies from memory, the book of the partition lying closed on the desk.

All of Tschaiikowsky's symphonies found performance. The fifth was produced twice—the first time in December, the second time, this month. The readings were memorable events in musical Warsaw. And the same may be said of the "Pathétique." The orchestra was in its finest form, the conductor surpassed himself, and the enthusiasm and cheers of the audience would not cease.

STRAUSS.

After the Vienna inaugural performance the Warsaw Symphony Orchestra was the first to perform the "Festliches Praeludium," besides which we heard "Don Juan," "Tod und Verklärung," "Aus Italien" and "Eulenspiegel." We owe much gratitude to Birnbaum for such fine hearings of Strauss music, which gave another proof of the restless activity, both of the conductor and the orchestra.

WAGNER.

There were several Wagner evenings, with numerous excerpts from the "Ring," "Tristan," etc., and the overtures of all Wagner's operas. They were marvelously eloquent



HINSHAW

**Metropolitan Opera
B A R I T O N E**

Berlin Wagner Ring Festival,
June 22nd to Aug. 21st

**American Tour
DECEMBER TO JUNE**

Management, R. E. JOHNSTON
1451 Broadway, N. Y.

renderings, full of pulsing life and scored a splendid success.

LISZT.

Of Liszt we had his "Hungarian Fantasia," and the piano concerto in A major twice, once with Ganz, the second time with Busoni. They were model performances both.

OTHER WORKS.

Then there were "Brandenburg" concertos by Bach, a Handel "Concerto grosso," Gluck's overture to "Iphigenie in Aulis," compositions by Karłowicz, Noskowski, and Rachmaninow, etc.

SOLOISTS.

The principal soloists of the season so far were Ysaie, Kreisler, Thibaud, Gerardy, Burmester, Serato, Didur, Petri, Ganz, Busoni. S. M. H.

BLACKWELL NOTES.

Blackwell, Okla., April 8, 1914.

The Ladies' Music Club, of Blackwell, Okla., met Monday evening, March 23, at the home of Cora Conn-Moorhead. The following program was rendered: Piano, march (Liszt), Martha Fitzgerald; voice, "A Bowl of Roses" (Clarke), "Love Song" (Thurlow-Leurance), Pearl Kistler; piano, "Silhouette," op. 8, No. 1 (Dvorák, nocturne (Smith-Mendelssohn), Luel West; voice "If I Were a Rose" (E. Hasselburg), Rheva Pauly; piano, minuet (Seeböck), Enola Green; piano, Poem, No. 2 (MacDowell), Cora Conn-Moorhead. Voice, "Marchioness" (Lemaire), "The Stairs" (Jessie L. Gaynor), Cora Newbold.

The St. Paul Symphony Orchestra, under the direction of Walter H. Rothwell, will appear in Blackwell, April 27, at the Electric Park Pavilion.

Edward Baxter Perry gave a lecture-recital at the high school auditorium, on the evening of March 31.

The following program was given by the Choral Club at the high school auditorium, Wednesday, March 4, under the direction of Edgar B. Gordon: Chorus, "By Babylon's Wave" (Gounod); orchestra, March from "Aida" (Verdi); chorus, Scenes from "Faust" (Gounod); piano concerto in E flat major allegro (Liszt), Christine Buchholz (second piano, Mr. Olmstead); chorus, "Summer Roses Gavotte," (Geibel); "Gypsy Life" (Schumann); orchestra, barcarolle from "Tales of Hoffmann" (Offenbach); "Dance of the Maidens" (Friml); piano quartet, Parting March from the "Lenore" Symphony (Raff), Mrs. Martin, Miss Buchholz, Mrs. Lively, Mrs. West; "Damascus Triumphant March" (Costa) (second piano, Mrs. Moorhead), chorus. Mrs. L. R. West.

Maverick and Hahn with Newark Society.

Laura Maverick, mezzo-contralto, and Carl Hahn, cellist, will appear in recital with the Newark Oratorio Society, Louis Arthur Russell, conductor, next month. This artist couple have been traveling together several seasons, giving joint recitals and have attained brilliant success in their many appearances throughout the country. Their programs are always varied and highly interesting.

Mme. Maverick, a Texan by birth, combines in her distinctly engaging personality all the qualities that one is inclined to attribute to Southern women. In private life she is Mrs. Carl Hahn, wife of the cellist.

LIVERPOOL FAILS TO RESPOND TO "FALSTAFF."

Elgar's Latest Symphonic Work Strikes Musical Courier's Liverpool Correspondent as Heavy and Pointless—Nikisch Pupil Conducts Successfully—Woman Wields Baton.

22 Fern Grove, Liverpool, England, March 25, 1914.

The eleventh and twelfth (final) concerts of the Philharmonic Society were conducted by Landon Ronald, who occupies a high position in the small group of British orchestral captains. His treatment of the Prelude and Liebestod from "Tristan and Isolde" was a really splendid piece of work. He presided also over the first hearing here of Elgar's symphonic study, "Falstaff," which, to my mind, however, is not likely materially to advance its composer's reputation. There are certainly big chunks of the real Elgar present in portions of the score, but the other atmospheric influences are too apparent to justify "Falstaff" being regarded as an individual masterpiece. The humor is heavy and the wit pointless.

A new suite constructed by Ronald on themes from Bizet's "L'Arlesienne" is not an improvement on the composer's own suite on the same subject, and can be regarded only as a questionable experiment.

Muriel Foster, who has returned to the concert platform (to the great delight of her many admirers) introduced the noble threnody from Max Bruch's "Achilleus" ("Aus der Tiefen des Grames") and three of Elgar's "Sea Pictures." Other material on the program included the overture to "Hänsel and Gretel" and a lively, though rather noisy, "Danse Piedmontese" (No. 2), by Leone Sinigaglia.

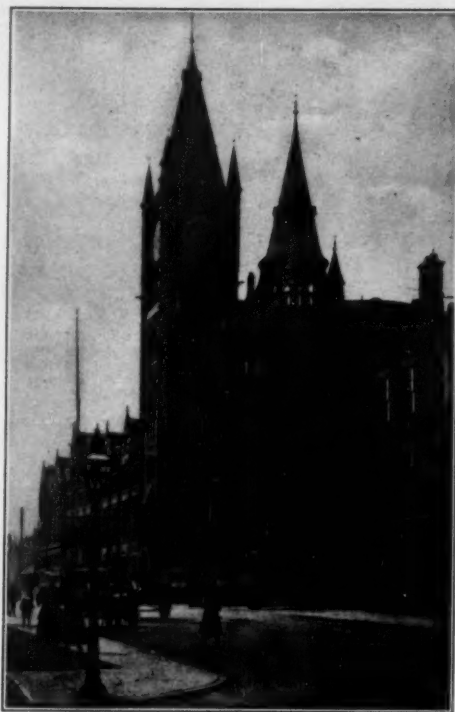
The final meeting, on March 24, was initiated by Balfour Gardiner's "Overture to a Comedy," a work brimful of energy and palpitating with the joie de vivre, qualities that lost nothing under the sympathetic beat of the conductor. Although still in manuscript this engaging effusion will not long be denied the honors of publication. Sibelius' "Valse Triste," Mendelssohn's "Scotch" symphony, and Wagner's grandiose "Kaiser March" provided the remainder of the instrumental pabulum.

Paul Kochanski's appearance as solo violinist was through the media of Wieniawski's so very striking concerto in D minor and Saint-Saëns' "Introduction and Rondo Capriccioso." The choir, under Harry Evans, sang three of Max Bruch's Hebrew melodies, the last one ("On Jordan's Banks") being repeated by desire.

The season has been an exceptionally successful one and I take this opportunity to congratulate the directors thereon. I must also mention the name of the able secretary of the L. P. S., W. J. Riley, whose never failing courtesy and urbanity have been as much appreciated by my press colleagues as by your Liverpool representative.

A NEW CONDUCTOR.

Adrian C. Boulton is a promising young man and, in electing to make his first appearance in the responsible role of conductor, proved that he is not deficient in courage. The manner in which he acquitted himself at a concert given at Hoylake, a Cheshire watering place about a dozen miles from Liverpool, was quite successful and indicated that he has benefited by the example and teaching of Arthur Nikisch, with whom he has been studying for some time.



THE UNIVERSITY, LIVERPOOL.

An experienced orchestra, recruited from the Halle and Philharmonic instrumental brigades, had been engaged, and a program of sufficiently contrasted variety was submitted, including Mozart's "Don Juan," Wagner's "Siegfried Idyll," Wolf's "Italian Serenade," and a new work by George Butterworth, the treatment of these items leaving no cause for complaint.

Dr. W. B. Brierly undertook the solo in the second and last movements of Schumann's piano concerto, and Agnes Nicholls (Mrs. Hamilton Harty) sang a number of her husband's songs to his personal accompaniment. Mr. Boulton's future career will be watched with interest.

A WOMAN CONDUCTOR.

Fanny de Boufflers conducted a very satisfactory rendering of Rossini's "Stabat Mater," the event being her annual concert. A choir of some two hundred voices had been recruited, and both as regards tone, balance and attack, left little to cavil at.

Although Rossini's flamboyant phrases have now been banned from use in the Catholic Church, there is nevertheless a great deal of vitality in the music, but it demands four first rate soloists, which in this case was not realized. I have a very vivid recollection of a performance of this work by the Philharmonic Society under the late Sir Julius Benedict, the quartet of principals being Titiens, Trebelli, Lloyd and Santley, and I shall never forget the great prima donna's thrilling treatment of the famous "Inflammatus," the high C ringing out clear and true above the chorus, orchestra and organ, the renowned Best being at that instrument. On the later occasion under notice, Beatrice Miranda was the soprano and her efforts were praiseworthy, if not always "in tune." Piero Gherardi and Hedden Foster were both familiar with their work, but the contralto music was not suitable to Kathleen Wylie's voice, either as regards lower range or actual quality.

SOCIETA ARMONICA.

The second concert of this semi-amateur orchestra presented, among other things, a well balanced rendering of Cherubini's "Anacreon" overture, and Schumann's piano concerto, the solo being played with energy and precision by Frederic Brandon, who stands in the first ranks of local virtuosi. The orchestra, under V. V. Akeroyd, ably seconded his efforts and the result was satisfying. A slight tendency at times to "punish" the instrument must, however, be noticed, but, on the whole, Mr. Brandon's reading was free from undue extravagance and sloppy sentiment. Three movements from MacDowell's "Indian Suite" revived a memory of over twenty years ago when the work in its entirety was presented by the now defunct Liverpool Orchestral Society under the late A. E. Rodewald.

Tschaikowsky's F minor symphony also was accorded a hearing on conventional, but none the less praiseworthy lines, and the introduction to the third act of "Lohengrin" brought up the rear. Ivor Foster contributed Elgar's "The Pipes of Pan" with the necessary aplomb, and the piano accompaniments were carefully treated by Edith Roberts.

RODEWALD CONCERT CLUB.

A final concert of the season took the form of a violin and piano recital by Lena Kontorovitch and Charles Kelly, both of whom are well equipped technically and equal to the most pressing musical demands. These attributes were



**SEASON
1914-1915**

MAUD POWELL

H. Godfrey Turner
1400 B'way, New York



GABRILOWITSCH THE EMINENT RUSSIAN PIANIST
AMERICAN TOUR JANUARY-APRIL, 1915
Management, LOUDON CHARLTON, Carnegie Hall, N. Y.
MASON & HAMLIN PIANO USED

U. S. KERR

BASSO CANTANTE--Song Recitals and Oratorio a Specialty
For Bookings Address 538 West 143d Street, New York City Phone, 3315 Audubon



JULES FALK VIOLINIST

Season in America October 15, 1913, to May 1914

Management: THE WOLFSOHN MUSICAL BUREAU

1 West 34th Street, New York



THE NAVE AND ORGAN OF THE LADY CHAPEL,
NEW LIVERPOOL CATHEDRAL.

severely tested in the course of sonatas for the two instruments by Brahms (D minor) and Franck (A major), though the piano was, at times, rather too much for the violin. Miss Kontorovitch, however, plays with easy grace and sureness of intonation and in the solo items—Wilhelmj arrangement of the "Preislied" and Wieniawski's well known "Polonaise"—her sound method and even tone were exploited to the full. The pianist offered a group of examples by Beethoven, Busoni, Rubinstein, Schumann and a rather remarkable "Scherzo" by Eugen d'Albert.

CONCERT NOTES.

At the annual concert of the Liverpool Cymric Vocal Union—a body of forty male voices conducted by J. T. Jones—several part songs were heard, the principal ones being "The Beleaguered" (Sullivan), "Queen of the Night" (Smart), and specimens of Hatton, Bishop, Elgar, Bantock, Rogers and Price. Charles Tree gave his inimitable rendering of Moussorgsky's "Flea Songs" and Eleanor Evans essayed Max Bruch's "Ave Maria" with moderate success only. The music is too high for her mezzo-soprano voice, but her middle register is of agreeable timbre. Henri van Damme contributed cello soli from Chopin, Servais, etc., and Nellie Lewis was an efficient accompanist.

On the same evening John Lawson's yearly students' review took place in the presence of a large gathering of admiring parents and relatives.

The Prescott Trio (Stanley Prescott, Arthur Catterall and E. A. Wright), assisted by F. Brown and F. C. Wein-gärtner, coalesced with good effect in Brahms' piano quintet (op. 34) and brought a successful season to a close with a brisk performance of another work in similar form, the opus 11 of one Kalafati, whose name is unfamiliar to me.

Dr. Adolf Brodsky and his string associates, C. Rawdon Briggs, Simon Speelman, and Carl Fuchs, with Charles Kelly at the piano, submitted a smooth version of Schumann's beautiful quintet (op. 44) and the bowists were heard to advantage in quartets by Beethoven in E minor (op. 59) and Ottokar Nováček in C. W. J. BOWDEN.

The New and the Old.

The mistake made by the anti-moderns of the past was that they refused to recognize how solidly the new music of those days was based on that of the past, and that at any rate it professedly started from the same basis, or—to change the metaphor—that it was a step further on the same road. Now the advanced composer says that he starts from quite a different place, and wants to get as far away from the paths trodden by his predecessors as he can—and we have yet to be convinced that the new roads lead to any desirable goal. It is not today—as it was then—a question of difference of degree; it is a question of difference of kind.—Alfred Kalisch in the London World.

Meant It Kindly.

Aunt (with her two nieces at a concert)—Oh, but this is tedious! Let me take your fan, Ida, so I can hide my yawning behind it.

Olga—Take mine, auntie; it's bigger.—Fliegende Blätter.

42222

DUFAY COLORATURA SOPRANO
Concert Recital
CHICAGO-PHILADELPHIA GRAND OPERA COMPANY

SLEZAK DRAMATIC TENOR
IN AMERICA DECEMBER, 1912, TO APRIL, 1914
Management: HAENSEL & JONES
AEOLIAN HALL NEW YORK

RIHELDAFFER AND GAILEY Recitals
(SOPRANO) (VIOLINIST)
Address: Russell Bridges
Empire Life Bldg.,
Atlanta, Ga.

VAN YORX THEO. Tenor
Studios: 21 West 38th Street, New York
2701 Murray Hill.



GIUSEPPE CREATORE AND HIS BAND
NOW BOOKING FOR 1914-1915
OFFICE: 1512 TRIBUNE BUILDING, CHICAGO, ILL.

BISPHAM For Terms and dates Address
All Communications to Private Address
44 West 44th Street, New York

LEONARD BORWICK PIANIST
Management: WOLFSOHN BUREAU, 1 West 34th Street, New York
WILL TOUR AMERICA SEASON 1914-15
Steinway Piano Used

WHITEHILL BASS-BARITONE
Formerly Metropolitan Opera
Management: THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York
A. CARBONE MASTER IN THE ART OF SINGING
(Late Leading Singer (for twelve seasons) with the Metropolitan Grand Opera Company)
Art of Singing from the first rudiments to the classic "Bel Canto"
School of Opera, with Acting and Modern Languages
Carbone's Breath Controller recommended by famous singers, teachers and physicians as unique apparatus for breathing exercises. Circular sent on application
Thirty Years' Experience Aeolian Hall, West 42nd Street
Highest References New York City

ERNEST SCHELLING
Now Touring in England and Continent
Sole Management: Concert Direction Daniel Mayer, London



DR. WILLIAM C. CARL
personally instructs each student at
The Guilman Organ School

in the art of Organ-playing

The course includes: the Organ, Harmony, Counterpoint, Improvisation, Orchestration, the Liturgical forms of Church Music, Hymnology, Key-board work, Musical Dictation, Boy-Choir training, Organ tuning, Students' Recitals, etc.

Send for new Catalogue
44 WEST 12th ST., NEW YORK

KIDD KEY CONSERVATORY SHERMAN TEXAS
Hans Richard has been made Director in the Conservatory and is assisted by an able corps of teachers. Rudolph Metzger has also been added to the Conservatory faculty. For catalog address
MRS. L. A. KIDD KEY

MARGARET HARRISON SOPRANO
68 West 56th Street, New York

WILMA ANDERSON-GILMAN CONCERT PIANIST
49 So. 9th Street Minneapolis, Minn.

MARIE MORRISEY Contralto
Carnegie Hall Management LOUDON CHARLTON New York

VOCAL STUDIO AND OPERA SCHOOL (Italian Method)
KARL SCHNEIDER
PHILADELPHIA: 1705 Chestnut St., October to May
MUNICH, Germany: 9 Friedrich Str., June to Sept. 15

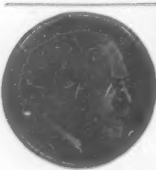
JANE CATHERWOOD SOPRANO and TEACHER
Fowler Apartments, 1110 W. Washington Street
Los Angeles, Cal. Phone 20804

LILLIAN DOVE SOPRANO
For Terms, Dates, Etc.
Address, care Musical Courier
New York



PROFESSOR Bertrand de Bernyz
VOICE SPECIALIST
who taught FRIEDA HEMPEL, Metropolitan Opera Star; invites inquiry into his resuscitated method of the "Old Italian" science in pure tone production. 88 WEST 72d ST., NEW YORK

FRANCES ALDA SOPRANO OF THE METROPOLITAN OPERA CO.
Assisted by Gotta Cassini, Cellist, and Frank La Forge, Pianist
SEASON 1914-15 NOW BOOKING
Exclusive Management for Concerts: R. E. Johnston, 1451 Broadway, New York City
Knabe Piano Used



SOUSA AND HIS BAND
"HEARD THE WORLD AROUND"
Office: 1 West 24th Street
Telephone 6128 Greeley

Yolanda MERÖ Hungarian Pianist
In America Season of 1913-1914
Under the exclusive management of **CHARLES L. WAGNER**, 1451 Broadway, New York City

MR. AND MRS. HOLLIS EDISON DAVENNY SOPRANO
America's Foremost Duet Singers in Joint Recital
ASSISTED BY **J. WARREN ERB** Pianist
E Address 5012 Friendship Ave., E.E. Pittsburgh, Pa.

BEATRICE LA PALME
PRIMA DONNA SOPRANO
Covent Garden Opera, London Opera Comique, Paris
Montreal Opera Co., Montreal
Address: Century Opera House, New York

OVIDE MUSIN'S Virtuoso School of Violin
Recognized as the HIGHEST SCHOOL of violin playing in the U.S.



Instruction given by this world renowned Virtuoso in person, in the Authentic tempo, style, fingering and bowing of the classical repertory, ancient and modern. Musin's SPECIAL SYSTEM greatly LESSENS the time ordinarily spent in acquiring technique and bow control. Write for matter regarding his SPECIAL CORRESPONDENCE COURSE.

PIANO, HARMONY, with eminent teachers. Voice production, technique, diction with Mme. OVIDE MUSIN, coloratura soprano.
Dormitories for limited number of students. Practice unrestricted. CHAPERONAGE. Address, the REGISTRAR, 51 West 26th St., N. Y. Tel. 8268 Schuyler

William Hinshaw's Versatility.

William Hinshaw's appearance in the role of Captain Corcoran in the revival of "Pinafore" at the Hippodrome, New York, is a great success. It is unusual to find an artist of his standing taking a part in light opera. However, it is only a proof of the versatility of this famous baritone. Not long ago, Mr. Hinshaw was called upon at short notice to sing the role of Hans Sachs in "Die Meistersinger" at the Boston Opera House, and the result was a brilliant success for him.

When Mr. Hinshaw completes his engagement at the Hippodrome, he will leave for Berlin, where he is engaged for the roles of Wotan and Der Wanderer in the Wagner Ring Festival to be held in Berlin during the summer. Not only is Mr. Hinshaw a favorite in the opera field, but as a concert and recital singer, he has been winning success wherever he has appeared.

"Pinafore" press comments follow:

William Hinshaw was a most excellent Captain Corcoran, singing in a way to flood the theatre with his agreeable voice and acting with real comic effect.—New York Sun, April 10, 1914.

William Hinshaw does admirably as Captain Corcoran. The production is vast, but he is drawn to scale, and his voice is in proportion.—New York Times, April 10, 1914.

William Hinshaw, who has been singing at the Metropolitan Opera House, was the Captain Corcoran, and was vocally excellent in all



WILLIAM HINSHAW.

the well remembered numbers of the role.—New York World, April 10, 1914.

William Hinshaw's Captain Corcoran made all that was possible of the Captain.—New York Press, April 10, 1914.

William Hinshaw, Captain Corcoran, made all that was possible of the role, his sonorous voice ringing out true and strong, especially in "My gallant crew, good morning."—New York Evening Post, April 10, 1914.

William Hinshaw, formerly of the Metropolitan Opera House, scored a pronounced success as Captain Corcoran.—New York Journal of Commerce, April 10, 1914.

William Hinshaw as Captain Corcoran lent distinction to the character with his splendid and pleasing voice and acted with real comic effect.—New York Commercial, April 10, 1914.

The most notable of the principals who sang in the opening performance was William Hinshaw, who was the Captain Corcoran, and whose splendid and full toned voice seem to sound better in the Hippodrome than ever before.—Brooklyn Times, April 10, 1914. (Advertisement.)

Seattle Philharmonics.

[From the Seattle, Wash., Town Crier.]

The fifth and last Philharmonic concert of the season given Wednesday evening, April 8, at the Metropolitan, proved a splendid and triumphant finale, closing three years of tireless effort on the part of Conductor John M. Spargur and his men to win popular recognition and favor. Appreciation of the merit of the Philharmonic Orchestra has been a slow and gradual growth, but the consistent increase in the size of the audiences attendant at this winter's concerts has demonstrated that Seattle-made music is coming into its own.

Siegfried von Hausegger's recent programs at the Hamburg Philharmonic concerts included Strauss' "Don Quixote," Liszt's "Dante," Carl Nielsen's "Sinfonia espansiva," Borodin's B minor symphony.

DJANE LAVOIE-HERZ

CONCERT PIANIST
Touring Canada and United States Season 1914-1915
Concert Direction M. H. Hanson, 437 Fifth Ave., New York.
Steinway Piano used.

SPOONER TENOR
205 West 57th St., New York City
Phone, 6810 Columbus

ALIGE HUTCHINS BAKER PIANIST INSTRUCTION
Exponent of the Leschetizky School, Vienna
703 Carnegie Hall. Residence: 63 West 80th St., New York City

Alice PRESTON SOPRANO
Management: R. E. JOHNSTON 1451 Broadway, New York

WILLIAM WHEELER TENOR
Singer, Worcester Festival
O. J. EHRHARTT
156 Fifth Ave.
Personal Address: 61 Hamilton Place, New York
Personal Representative

FRANCIS ROGERS Also a few Pupils
563 Park Ave., New York
Management: LOUDON CHARLTON
Carnegie Hall
Recital, Baritone, Oratorio, Concert

Alexander BLOCH CONCERT VIOLINIST
Management, Foster & David, 500 Fifth Avenue, New York

LILLIAN SHERWOOD NEWKIRK
VOICE CULTURE, ITALIAN METHOD.
Special attention to tone production.
Studios, 1046-1048 Aeolian Hall, New York City.
Mail address, 11 Morgan Ave., Norwalk, Conn.

Adele Krueger

DRAMATIC SOPRANO
Concert, Oratorio, Recital
Management: Mr. Marc Lagen, 800 Fifth Avenue, New York City

WHEELER MEZZO-SOPRANO
CHICAGO GRAND OPERA COMPANY

Emilio de Gogorza

Baritone
Management: Antonia Sawyer, 1425 Broadway, New York

Mme. KATE ROLLA

Former Prima-Donna, Covent Garden, London; Imperial Opera House, Moscow and St. Petersburg; San Carlo, Naples; Metropolitan, New York, etc.
PUPIL OF MARCHESI
Voice Culture, Opera or Concert, Repertoire, Diction.
756 Seventh Avenue Phone, 2913 Columbus.
Paris Studio, June 1st
Pupils taken in Pension. Apply New York address.

GEORGE HAMLIN

Leading Tenor with the Chicago Opera Company
In Europe after March 1st.
Concert Direction, WOLFF, Flottwellstr. 1, Berlin, W

JULIA CULP



NOW IN AMERICA

COENRAAD V. BOS, Accompanist
KNADE PIANO

EXCLUSIVE DIRECTION, ANTONIA SAWYER

HARRISON WALL JOHNSON

CONCERT PIANIST
Minneapolis

GENEVIEVE FINLAY-STEWART

DRAMATIC CONTRALTO
HAENSEL & JONES Aeolian Hall, New York

Charles KUNZ

Pianist and Accompanist
Address Care of ROBERT MAC LAREN
221 Fourth Avenue New York

THOMAS FARMER

Baritone
Engaged for St. Paul by Handel Society, London, May 17th
Management: Concert Direction M. H. HANSON, 437 Fifth Ave., New York

PAUL DUFALT

TENOR
Address 339 West 13rd Street Tel. 7781 Chelsea

CAROLL BADHAM PREYER

TEACHER OF SINGING—Italian Method (Lamperti diploma)
Studio: 27 W. 67th St. Tel.: Columbus 1123

George GARRE

TENOR
15 East 19th St. Tel. 2927 Stuyvesant New York

Christine MILLER

Contralto
Personal address: 1003 Heberton Ave., Pittsburgh, Pa.
Management: HAENSEL & JONES, Aeolian Hall, New York

REINALD WERRENATH

BARYTONE
Management, THE WOLFSOHN MUSICAL BUREAU
1, West 34th Street, New York

EDGAR STILLMAN-KELLEY

STEINWAY HALL, NEW YORK, N. Y.

DAVIDSON

PIANISTE (Godowsky Pupil)
Management: WALTER ANDERSON
171 West 57th Street New York

CECIL FANNING

Baritone
H. B. TURPIN Accompanist
Having returned from a year of concert giving
in Germany, Italy and England, are
NOW AVAILABLE FOR RECITALS IN AMERICA
Address: H. B. TURPIN, Dayton, Ohio

YVONNE DE TRÉVILLE

Coloratura Soprano
GRAND OPERA PRIMA-DONNA
Season 1914-15 Now Booking
Available for Concerts, Musicales,
Recitals and Festivals.

European Address: 68 rue de l'Aurore, Bruxelles, Belgium
American Address: 62 De Hart Place, Elizabeth, N. J.
Cable Address: Detreville-Bruxelles

Julia Claussen's Success on the Coast.

Julia Claussen, the leading contralto of the Chicago Grand Opera Company, triumphed on the Pacific Coast in "Herodiade," "Lohengrin," and "Parsifal," as is attested by the following tributes paid her by the leading critics in San Francisco:

"HERODIADE."

Julia Claussen made an ideal Herodiade. In vocal art as well as dramatic execution she proved herself fully competent to cope with her responsible task. She was superb in her anger and convincingly irresistible in her pleadings. Her big vibrant voice was used to great advantage in the beautiful strains which the composer allotted to this character. It was a truly queenly portrayal of the role.—Pacific Coast Musical Review, March 28, 1914.

"LOHENGRIIN."

The particular sensation of the evening was the tremendous interpretation of Ortrud by Julia Claussen. This exquisite actress and consummate vocal artist gave a reading of this role which cannot be surpassed for sincerity of acting and intelligence of vocal execution. She never forgot the intense power of the role, and indeed she dominated every scene she took part in. The cruelty of Ortrud's nature and the suavity when she wanted to be kind to gain an end were portrayed with photographic accuracy as to character delineation. The music allotted to her was sung with utter abandonment into the artistic atmosphere of the score. It was a magnificent piece of work and we do not expect to ever hear a finer Ortrud.—Pacific Coast Musical Review, March 28, 1914.

The Ortrud of Julia Claussen stood out as one of the big parts of the production. In these types of physical splendor and in the demand for the portrayal of mental and moral vigor, Miss Claussen is at her best. Ortrud more than suggests arrogance, though she becomes insinuating when it is her need, and from the one extreme to the other Miss Claussen acted with a congenial comprehension. Her



Photo by Moffett Studio, Chicago, Ill.
JULIA CLAUSSEN AND DAUGHTERS.

vocal capacity was also at its best, the big voice giving its volume with the modulation necessary for artistic results, and in the duet between Ortrud and Frederick, before the church, the contralto scored well.—San Francisco Chronicle, March 25, 1914.

There are few singers in the world who can sing and act the part of Ortrud better than Julia Claussen. She possesses the proper physique and personality for a Wagnerian antagonist. Her singing and acting last night was the highest point reached in the production. In vocal range she is far ahead of any other member of the present company.—San Francisco Bulletin, March 25, 1914.

Julia Claussen will long be remembered for her interpretation of the role of Ortrud. From her first haughty and arrogant appearance through the plotting scene as she cowered with her companion by the gray castle walls, and in her supreme effort to prevent the wedding of the fair Elsa and Lohengrin, she stood out as one of the big parts of the production.—San Francisco Call and Post, March 25, 1914.

"PARSIFAL."

It was generally agreed that the role of Kundry needed the earnestness and more assertive personality of Miss Claussen and her strong contralto tones did great justice to the part.—San Francisco Call and Post, March 27, 1914. (Advertisement.)

Fabbrini Pleases in Virginia.

Giuseppe Fabbrini gave a very successful recital in Virginia recently and was acclaimed by his audience as the following will demonstrate:

A large audience listened to Fabbrini Saturday night. His concert was one of the most delightful ever given in this city. The most critical and conservative musical public present testified voluntarily to this by means of a demonstration and applause that has seldom been evinced in musical circles here. Signor Fabbrini is a pianist of exceptional ability, endowed with great strength, large technique and a fine sense of value.

Fabbrini was brought to Virginia by a number of the teachers of the public schools, who are to be complimented in providing this unusual entertainment for the music lovers of the city.—Virginia Daily Enterprise, February 6, 1914. (Advertisement.)

Whistling Church Music.

The experiment of whistling the hymn tunes which has been introduced into Calvary Reformed Church, Philadelphia, stands condemned on the principle on which the potato used to be banned by the religious—because it was an "unscriptural" vegetable. Certainly there is no mention of whistling in the Bible. It is an unpatriarchal and unapostolic noise which may well be a modern innovation. What is the first mention of whistling in literature?—The London Observer.

The Knabe

The World's Best Piano

meets every requirement of the most fastidious lover of music. When you have inspected our elegant models, and tested their remarkable quality you will wonder how you could have formerly contented yourself with an inferior instrument at little less cost.

KNABE PLAYER-PIANOS

combine all the beauties of Knabe tone with the highest possible efficiency of expression control—in every sense THE WORLD'S BEST.

Representatives throughout the world. Catalogs and information forwarded upon request. New York prices universal, with freight and expenses added to outside points.

THE KNABE

The World's Best Piano

GRAND OPERA IN DENVER.

Chicago Company Enjoys Artistic and Financial Success in Rocky Mountain Metropolis—Unique Seating Arrangement of Vast Audience—Philharmonic Concert—Death of Denver Violinist.

2735 East Colfax Avenue, }
Denver, Col., April 10, 1914. }

The visit of the Chicago Grand Opera Company, on Tuesday and Wednesday of this week, was a notable event in the musical history of this city. After a season replete with symphony concerts and numerous presentations of the highest priced artists in the country, Denver people distinguished themselves by coming forward to the support of a series of opera performances at the Auditorium.

The fact that the subscribers to the season of opera that was to have been given a few weeks ago by the now defunct National Opera Company of Canada have not yet had their money refunded by that management, seems not to have lessened the interest in the Chicago Company, which came here under the capable local management of J. H. K. Martin, who had the support and confidence of the prominent business and musical people of the city. The work was carefully and systematically planned by Mr. Martin, and as a result the season of three performances was a success financially, and it is said that the guarantors will not face a deficit, as was the case last year.

This city is fortunate in having an immense Auditorium, that, when the stage is set, is divided into two parts, so that there are over 2,000 balcony and gallery seats back of the scenes. After the cheaper seats in the front of the house were all sold, Manager Martin conceived the idea of placing on sale 1,500 seats back of the scenes at fifty cents, thus affording the general public an opportunity of hearing the music and also the novelty of viewing the mechanical part of the performance. It is hard to say just what real benefit the purchasers of these seats derived from the performances, but it must have been worth the fifty cents, and it certainly helped to create some of the enthusiasm without which the opera season might not have been such a success financially.

On the opening night, "Tosca," with Mary Garden, was received by an enthusiastic audience numbering about 4,200. The tenor was Campagnola and the baritone, in the part of Scarpia, was Polese, who did some very fine singing. Other minor parts were taken by Nicolay, Trevisan, Venturini, Fosetta, Preisch and Minnie Egner.

The orchestra, under the direction of Campanini, was one of the greatest treats of the season.

"Aida" was given a magnificent presentation at the Wednesday matinee. Not only were the scenic effects and staging magnificent, but the opera was admirably sung by a splendid cast, including Carolina White as Aida, Julia Claussen as Amneris, Bassi as Radames, Scott as Ramfis, and Polese as Amonasro. Carolina White, who appeared here last year in "The Jewels of the Madonna," was given a hearty welcome by her friends and made many new admirers by her splendid rendition of the beautiful music allotted her in the role of the Ethiopian slave girl.

The sensation of the afternoon was the powerful interpretation of the role of Amneris by Julia Claussen. There seems to be no limit to the sustaining power of her wonderful voice. She received an ovation at the end of her scene in the fourth act, and was recalled many times.

Amadeo Bassi sang the role of Radames with his customary artistry. He was splendid in the dramatic moments of the opera. Polese, as Amonasro, sustained the good impression which he made the night before as Scarpia. Henri Scott, who was well remembered for his work with the Cavallo Orchestra at Lakeside last summer, sang nobly and came in for his share of applause. Huberdeau sang the part of the King. The ballet, with Rosina Galli as solo dancer, was a pleasant feature of the afternoon.

The double bill of "Cavalleria Rusticana" and "Pagliacci" was given on Wednesday evening and closed the all too short season. Of course, it was Ruffo night, and all interest centered in his appearance as Tonio in Leoncavallo's opera. It was reported that the great baritone was short of breath, due to Denver's high altitude. If so, the writer for one would like to hear him when there is no altitude to bother him. It seems incredible that Ruffo could sing with more sustaining power or with more freedom of expression. His dramatic conception of the part was intensely interesting.

The other surprise of the evening was the singing of Rosa Raisa, as Santuzza, in "Cavalleria." Her's was certainly one of the most beautiful voices heard among the women of the company. She came unheralded, but was received with enthusiasm and recalled many times.

Jane Osborn-Hannah, the distinguished soprano, sang beautifully the role of Nedda, in "Pagliacci." Giorgini was the Turiddu, Ruby Heyl the Lola, Louise Berat the Lucia, and Federici the Alfio, in "Cavalleria," and also the Silvia in "Pagliacci." Sturani conducted "Cavalleria Rusticana" and Cleofonte Campanini led "Pagliacci" with the hand of the great master that he is.

The chorus came in for its full share of praise at every performance. The voices were good, the intonation fine, and every part was sung with interest and enthusiasm. They were good looking women and men, too, which is not always the case with grand opera choruses.

As a whole the short season of opera in this city was a decided success from every point of view. There were no disappointments of any kind, and with the same excellent management, we are likely to have another visit from the same fine organization next year.

DEATH OF MORRIS BEZMAN.

Morris Bezman, a well known violinist of this city, died last week of tuberculosis, from which he had been a suf-

Coming Home Next Season

FOR A FULL SEASON'S TOUR

VIDA
LLEWELLYN
THE PIANIST

Now Playing in European
Musical Centres

CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue New York City

ferer for years, and on account of which he had been obliged to give up all public work and teaching for the past year. He was a pupil of Leopold Auer, and was selected by the Denver Philharmonic Orchestra as its concertmaster at the time of its organization, but was obliged to resign a year ago on account of ill health. His death is a distinct loss to Denver. A benefit memorial concert will be given his widow by the Denver Philharmonic Orchestra on Saturday, April 11.

PHILHARMONIC CONCERT.

The Denver Philharmonic Orchestra gave the seventh concert of its series on Friday afternoon, April 3, at the Broadway Theatre. Three of the numbers were from the works of Wagner, viz., excerpts from "Meistersinger," "Wotan's Farewell" and Magic Fire Scene from "Walküre," and the aria "Dich theure Halle" from "Tannhäuser," sung by Rose McGrew Schöenberg, dramatic soprano, who has achieved operatic success abroad. Judging from her splendid rendition of the aria and encore "Verborgenheit" by Wolf, she has had excellent training, both in lieder and opera singing. Her selections were delivered with the convincing power of the artist.

Of special interest to the local public was the playing of two movements from a symphony in manuscript, "Romance and American Humoresque," composed by Henry Houseley. This is the second composition of a Denver composer to find a place on the program of the Philharmonic Orchestra this winter, thanks to Mr. Tureman, the

conductor, who takes pleasure in presenting compositions of real artistic worth by local composers.

Mr. Houseley is the organist and director at St. John's Cathedral and Temple Emmanuel, which positions he has filled for a number of years. He was one of the founders and conductor of the first symphony orchestra in Denver, and has been connected with the most important musical events of this city for years. His work was received with genuine approval, not only because of the presence of his many friends in the audience, but because of the real musical worth of the composition. The dream pantomime from Humperdinck's "Hänsel and Gretel" was particularly well done by the orchestra.

Mr. Tureman conducted with unusual force, his careful attention to detail being brought out in the performance of the Wagner humbers. DOLORES REEDY MAXWELL.

Pittsburgh Soprano's Success.

E. Lucille Miller, soprano, of Pittsburgh, has been engaged as soloist at Point Breeze Presbyterian Club, Pittsburgh.

During the past few months Miss Miller has filled the following engagements, among others:

Concert, Monessen, Pa.
"Belshazzar," Braddock, Pa.
Soloist, Ringwalt Choral Union, Carnegie Music Hall, Pittsburgh.
Concert, Brownsville, Pa.
Concert, Carnegie Lecture Hall, Pittsburgh.
Cantata, "Hear My Prayer," at Slippery Rock (Pa.) State Normal School.
Third return engagement at Parker, Pa., concert.
State Federation of Pennsylvania Women at Landsdowne, Pa. (Philadelphia).
Soloist at Hotel Schenley, Thanksgiving, Pittsburgh.
Concert, Beaver Falls, Pa.
Concert at Wooster, Ohio.
Concert at East Liverpool, Ohio.
Beaver Falls, Pa., second appearance.

A few press notices follow:

Miss Miller sang to the delight of everybody, and her sweet voice and charming manner, made a lasting impression and verified the reputation which preceded her.—Monessen Daily Independent, Monessen, Pa.

Miss Miller is one of the best singers ever appearing in the city. She possesses an unusually sympathetic and beautiful voice, and brought deep feeling into her work without any trace of affectation.—Monessen News, Monessen, Pa.

BELSHAZZAR.

Lucille Miller possesses a full, clear and rich soprano voice, over which she has absolute control. Her expression and acting were even far above the expectation of her friends in this city, who were well aware of her fine capabilities.—Daily News Herald, Braddock, Pa.

WITH PITTSBURGH FESTIVAL ORCHESTRA.

Lucille Miller, the popular soprano, sang to a capacity audience. . . . Miss Miller ambitiously chose as her principal number the great aria, "Dich theure Halle," from "Tannhäuser," which requires intense dramatic fervor as well as artistic vocalization, and her interpretation of it proved very effective. To those who know her best as a lieder singer, the power which she manifested in this "tour de force" was a delightful surprise. . . . Miss Miller was honored with a tremendous encore, which procured a repetition of the number.—Pittsburgh Chronicle-Telegraph. (Advertisement.)

An Able Director.

In J. W. Bixel, director of the Ottawa (Kan.) University Conservatory of Music, the citizens of Ottawa are coming to recognize a man of unusual strength and ability. There is also a growing appreciation of the class of music his pupils and choruses sing. Particular esteem is felt for his oratorio society.

The Ottawa (Kan.) Daily Republic states as follows:

One of the greatest tributes to the ability of Prof. J. W. Bixel, not only as a conductor but as a trainer, was the presentation last Tuesday night of the oratorio, "Judas Maccabaeus," by George Frederick Handel, at the First Baptist Church. The work of June Swift as soprano soloist and that of Leslie Hanson in the bass recitatives and airs, both singers being products of Professor Bixel, was on a par with that of George Deane, who sang the tenor role of Judas Maccabaeus, and who is reputed to be one of Kansas City's foremost tenors. . . .

The choruses of the oratorio were as near perfection as it seemed possible to make them. The ensemble numbers went off without a break; the chorus, nearly 100 in number, sang together almost as one person.

Criticism.

"What play did you see when you went to the theatre?"

"Romeo and Juliet."

"How did you like it?"

"Well, the costumes were all right, but Romeo couldn't dance, and Juliet wasn't much for looks, and neither one of 'em had any real new stuff."—Washington Star.

SCHUMANN-HEINK
TOUR--SEASON 1914-15--NOW BOOKING
Direction: Wolfsohn Musical Bureau, 1 West 34th Street, New York STEINWAY PIANO USED

GRAND OPERA IN PORTLAND.

Oregon Metropolis Treats Chicago Organization Better Financially Than Last Year—Management States That Portland Proved Banner City in Point of Attendance—Recital by Cadman—Fifth Symphony Program—David Bispham's Success in Vaudeville.

445 Sherlock Building,
Portland, Ore., April 9, 1914.

Last week the Chicago Grand Opera Company favored Portland with four artistic performances. Financially, the season was more successful than last year. Mary Garden in "Tosca" drew the largest crowd. Titta Ruffo in "Pagliacci" on the opening night had the next best house. The deficit, which was only \$3,900, will be met by forty-two local guarantors. The prices ranged from \$6 to \$1.50; last year from \$7 to \$2. Had a larger theatre been available, with more medium priced seats, no doubt the operas could have been given without a loss. According to Manager Ulrich, of the Opera Company, Portland proved the banner city in point of attendance. The turnout at San Francisco, Los Angeles and Seattle was less than here, proportionately. The casts follow:

Thursday Evening, April 2,
"CAVALLERIA RUSTICANA."

Santuzza	Rosa Raisa
Lola	Ruby Heyl
Turiddu	Aristodemo Giorgini
Alfio	Francesco Federici
Luca	Louise Berat

Conductor, Giuseppe Sturani.

Followed by
"PAGLIACCI."

Nedda	Jane Osborn-Hannah
Canio	Amadeo Bassi
Tonio	Titta Ruffo
Silvio	Armand Crabbe
Beppe	Emilio Venturini

Conductor, Cleofonte Campanini.

Friday evening, April 3, beginning at 7 p. m.,
"PARSIFAL."

Amfortas	Clarence Whitehill
Titirel	Henri Scott
Gurnemans	Allen Hinckley
Parsifal	Otto Marak
Klingsor	Hector Dufranne
Kundry	Minnie Saltzman-Stevens
A Voice	Ruby Heyl
First Knight of the Grail	Desire Defrere
Second Knight of the Grail	Constantin Nicolay
First Esquire	Beatrice Wheeler
Second Esquire	Ruby Heyl
Third Esquire	Edmond Warnery
Fourth Esquire	Stanislaus Grundgand

Klingsor's Flower Maidens	Minnie Egner
	Helen Warrum
	Amy Evans
	Rosa Raisa
	Lillian Gresham
	Beatrice Wheeler

Conductor, Cleofonte Campanini.

Sunday afternoon, April 4,
"AIDA."

The King	Gustave Huberdeau
Amneris	Julia Clausen
Aida	Carolina White
Radames	Amadeo Bassi
Ramfis	Henri Scott
Amonasro	Giovanni Polese
Messenger	Emilio Venturini
Priestess	Mabel Riegelman

Incidental dances by Rosini Galli and the Corps de Ballet.

Conductor, Cleofonte Campanini.

Saturday evening, April 4,
"TOSCA."

Flora Tosca	Mary Garden
Mario Cavaradosi	Leon Campagnola
Barone Scarpia	Giovanni Polese
Cesare Angelotti	Constantin Nicolay
Il Sagrestano	Vittorio Trevisan
Spoletta	Emilio Venturini
Sciarroone	Nicola Fossetta
Un Carceriere	Frank Preisch
Un Pastore	Minnie Egner

Conductor, Cleofonte Campanini.

CHARLES WAKEFIELD CADMAN'S RECITAL.

An important item on the local musical calendar was the recent visit of Charles Wakefield Cadman, the distinguished American composer-pianist, who appeared in two lecture-recitals, assisted by Princess Tsianina Redfeather, mezzo-soprano. The princess wore full Indian costume and her singing of the beautiful Cadman songs

added much to the artistic success of the event. The spirit of the occasion was further augmented by the appearance in attractive Indian costumes of a number of young women, members of the Mamook Camp of Camp Fire Girls, who acted as ushers.

Portland music lovers were unanimous in their appreciation of this gifted composer, who is doing so much for American musical culture, and they are greatly interested in the forthcoming Cadman grand opera, which it is hoped will be produced in the near future. The recitals were given under the auspices of the Monday Musical Club, Mrs. H. A. Heppner, president.

DAVID BISPHAM AT THE ORPHEUM.

Notable among the attractions of last week was David Bispham, the eminent baritone, who was the headliner at the Orpheum, a first-class vaudeville house. He offered

SEASON
1914-1915

Mr. R. E. Johnston
1481 Broadway, New York City

Presents the Violinist

Mr. Albert Spalding

accompanied by

Mr. André Benolist

STEINWAY PIANO
USED

operatic songs and ballads and the huge and demonstrative audience recalled him again and again. Few baritones in the history of Portland have been given such a cordial welcome. Mr. Bispham gave an address on opera in English, of which he has long been an ardent advocate. He referred the writer to his article on "Opera in Our Own Language," which was published in a recent issue of the Opera Magazine. Mr. Bispham changes his program at almost every performance.

FIFTH SYMPHONY CONCERT.

Under the excellent leadership of Carl Denton, the Portland Symphony Orchestra gave its fifth concert of the present season on March 22. The audience, which was large and appreciative, heard Weber's "Oberon" overture, Schubert's "Unfinished" symphony, MacDowell's second suite (Indian), op. 48; Sibelius' "Finlandia" and other numbers.

HENRI SCOTT SINGS FOR SCHOOL CHILDREN.

On Thursday afternoon, April 9, Henri Scott, basso, of the Chicago Grand Opera Company, sang for the pupils of one of the public schools. He appeared at the request of Mrs. James E. Davidson, one of his local friends. Mrs. Warren E. Thomas, of Portland, was accompanist.

JOHN R. OATMAN.

Wolle in Ohio.

J. Fred Wolle's organ recital at the music hall, Ohio Wesleyan, Delaware, Ohio, called forth unusual commendation from the local organist. The Ohio Wesleyan Transcript, March 26, states the following:

"No better organist has visited Delaware since I have been here," said Professor Mason at the close of the organ recital by J. Fred

Wolle at Sanborn Hall last Thursday evening. Mr. Wolle by his variety and taste in registration breathed life into his numbers and delighted laymen as well. In his interpretation of the Bach compositions the organist demonstrated rare ability in making them as pleasing to the beginner as to the artist.

The Gluck number was received with considerable applause, but it did not compare with the enthusiasm with which the audience greeted Mr. Wolle's own transcription of "Siegfried's Death March" from Wagner's "Die Götterdämmerung."

After the latter number Mr. Wolle asked permission to play "another number before the last." "This melody," he said, "is by the American poet, Sidney Lanier, who was a musician as well as a poet. When he was sentenced to prison in the war, he smuggled his flute in with him. Many times he cheered his fellow prisoners with his music. Years after a certain Catholic priest hummed the melody to a musician and he transcribed it. With your permission I will try to play it."

The organist then played this soft, sweet melody on the flute stop to the delight of the entire audience.

The finale was a most difficult selection, demanding a perfected technic. Mr. Wolle displayed a remarkably clean yet unaffected style of pedaling.

It will be remembered that Mr. Wolle is the musician who originated and who conducts the famous Bach festivals at Bethlehem, Pa., his home.

KANSAS CITY ORCHESTRA SHOWS STEADY IMPROVEMENT.

Sixth Concert of Season Introduces Attractive Program and a First American Hearing of an Overture—Chicago Opera Company to Give Three Performances—Harold Bauer and Julia Culp Among Noted Artists Recently Heard.

Kansas City, Mo., April 8, 1914.

The sixth symphony concert given on Tuesday afternoon, April 7, reached the highest mark of ensemble excellence. The color and mystery pervading the entire reading of the "Helios" overture by Carl Nielsen, has not been attained before by his orchestra. The same may be said of the MacDowell suite, op. 42. The conductor, Carl Busch, is rapidly developing his orchestra into a real interpretative body. This unusual overture "Helios" is said to have received its first hearing in America on this occasion. The composer is a resident of Copenhagen, where he conducts the Royal Opera.

The soloist at this concert was Marian Wright Powers, soprano. The complete program was as follows: Overture, "Helios," Carl Nielsen; symphony No. 2, D major, op. 36, Beethoven; Ophelia's mad scene from "Hamlet," Thomas; suite, op. 42, MacDowell; "Caro Nome" from "Rigoletto," Verdi; Good Friday spell from "Parsifal," Wagner; symphonic prelude to third act of "Monna Vanna," Henry Fevrier.

HAROLD BAUER'S RECITAL.

Harold Bauer gave the last concert of the Fritschy series, March 24. He rose to great heights in his splendid interpretation of the Chopin B minor sonata. On reflection one can only remember most perfect and beautiful piano playing.

JULIA CULP IN SONG RECITAL.

Julia Culp appeared Monday afternoon at the Shubert under the auspices of the Animal Rescue League. She seems to have grown in every way since her appearance here last year. She is a very satisfying artist, and few more beautiful songs than the entire John A. Carpenter group have been heard here. We deplore foreign artists singing English songs as a rule, but exception is here made to Mme. Culp's charming singing of the old English "I've Been Roaming." As usual Coenraad von Bos proved himself a superb accompanist.

CHICAGO OPERA COMING.

Kansas City is agog in anticipation of another opera season of three performances. The Chicago Grand Opera Company will appear in Convention Hall, Saturday afternoon, in "Le Jongleur de Notre Dame," with Mary Garden. Saturday evening in "Rigoletto" with Titta Ruffo, closing on Easter Sunday afternoon and evening with "Parsifal."

GENEVIEVE LICHTENWALTER.

"I understand that you once sang in a glee club?"

"Yes," replied the great politician. "And I want to tell you when a man with a voice like mine can hold a position in a glee club it shows that he is some office holder." —Exchange.

First Grand Transcontinental Tour—Spring-Fall 1915

EMMY DESTINN

Dramatic Soprano

DINH GILLY

Baritone

Stars of the Metropolitan Opera Company, New York

Address, Personal Representative, OTTOKAR BARTIK, 370 Lexington Avenue, New York

FLORYN OPERA PRODUCING CO., Inc.
1483 Broadway, Room 1105 Season 1913-1914
Three Opera Bouffe Co's in repertoire
Applications in writing from Aspirants with good
voices and talent will be considered

VICTOR WITTGENSTEIN

PIANIST
230 West 107th Street New York

Walter Henry **Hall** Professor of Choral Music
Columbia University.
Address, 40 Claremont Avenue

Mrs. CARL ALVES

SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION

Opera, Oratorio and Lieder

Leipsic, Kaiser Wilhelmstr., 61

CORNELIUS VAN VLIET

Dutch Cellist

2514 Emerson Ave. S., Minneapolis, Minn.

MARIE KAISER

SOPRANO

Management: WALTER ANDERSON, 171 West 57th St., New York

PERCY HEMUS

RECITAL
ORATORIO
CONCERT

BARITONE

Now booking recitals including dramatic readings
to music with GLADYS CRAVEN at the piano

HEAR THE HEMUS VICTOR RECORDS

ADDRESS: THE CLINTON, 253 WEST 42nd STREET, NEW YORK

HUSTON

SOPRANO

In Europe Season 1914-15

Nana GENOVESE

MEZZO SOPRANO. Formerly Manhattan Opera Co.

Available for Concerts, Recitals and Musicales

EXCLUSIVE MANAGEMENT, ANNIE FRIEDBERG, 1425 BROADWAY, NEW YORK

J FRED WOLLE

ORGANIST

Management, The Wolfsohn Musical Bureau
1 West 34th Street, New York



GIORGIO M. SULLI

Teacher of Carmen Melis, Clara Clemens, Mme. Martha de Lachmann, Reinhold von Warlich, Mario Sammarco, Lena Mason, Tarquinia Tarquini and other well-known singers of Grand Opera or Concerts. Musical Director of the Labor Temple Choir, New York. Teaching during summer, Monday, Wednesday and Saturday only. Special terms.

VOCAL STUDIO, 1425 Broadway
Metropolitan Opera House Building, New York
(Phone, 2762 Bryant)

Public Recitals throughout season for advanced pupils. Write for Circulars.

JAN

SICKESZ

DUTCH
PIANIST

American Tour Begins
October, 1914

Management ANTONIA SAWYER
1425 Broadway, New York

MASON & HAMLIN PIANO USED

A Busy Parisian Master.

Lloyd d'Aubigne, who has been taking a well earned rest on the Riviera, has returned to Paris and resumed his teaching. While at Nice, Mr. d'Aubigne engaged an apartment for next season and will, as usual, transfer his activities to the "cote d'azur," during the disagreeable months of the Paris winter, which American students generally find so trying.

Among the letters waiting for Mr. d'Aubigne on his return, was one from Felice Lyne, who has just completed a brilliantly successful tour around the world with the Quinlan Opera Company, asking Mr. d'Aubigne to reserve place for her at the Villa d'Aubigne (at Sevres, near Paris) during the summer months. Miss Lyne, as has been her habit, after each of her operatic seasons, will spend her vacation working with her master and announces that she will bring several prominent members of her company to work with him during the summer.

Mr. d'Aubigne, by the same mail received a letter from Gretchen Flood, whose singing has been a feature of the Villa d'Aubigne, musicales during the past two winters, announcing her engagement by Henry W. Savage, to sing the leading role in the new Lehar opera. Miss Flood,



FELICE LYNE, WITH HER TEACHER, L. D'AUBIGNE.

who is a beautiful young woman, was sent to Mr. d'Aubigne by Mr. Hammerstein two years ago. Mr. Savage, who has been Mr. d'Aubigne's manager during several seasons, sent his warmest congratulations to the teacher, for the excellent results accomplished by Miss Flood.

Mrs. Robert L. Cox, the well known vocal teacher of Houston, Tex., will go abroad with a class of seven pupils this spring, for six months' study with Mr. d'Aubigne. Mrs. Cox spent a portion of her last summer vacation at the Villa d'Aubigne and is most enthusiastic on the subject of the advantages to be had in the beautiful home at Sevres.

Mr. d'Aubigne announces a performance in the Theatre Villiers for the first week in May by pupils of his opera class. Twelve scenes from operas will be given complete under the direction of Mme. Pierron Daubé de l'Opera Comique. Among those appearing will be: Agnes-Scott Longan, Ida Gardner Greason, Lorraine Bonar, Eva Egerter, Genevieve Joy, Gertrude Shannon, Edna Wilcox, Edna Haseltine, George Suffel, Robert Tait, of Covent Garden, and others.

Kitty Cheatham's Easter Recital.

As usual, a large and appreciative audience assembled to listen to Kitty Cheatham's annual Easter recital, at the Lyceum Theatre, New York, April 13. Her artistic interpretation of children's fancies delighted the grown-ups, as well as the youngsters, to judge from the frequent applause that greeted various numbers, particularly Kipling's "First Friend" and Bartlett's "Miss Mariar."

Few may realize it, but Miss Cheatham's dainty hands and arms are as artistically expressive and dramatic as those of the famous English actress. Mrs. Kendall.

It is scarcely necessary to mention the customary appreciation of "The Old Negro Songs and Tales." Particularly enjoyable were the two French children's songs arranged and accompanied by Carlos Salzedo, the harpist, in his usual artistic manner.

Butt-Rumford for Metropolitan Concert.

By way of a farewell, preparatory to their return to England after an absence of thirteen months, Clara Butt, contralto, and Kennerley Rumford, baritone, will be features of the Sunday concert, that will close the Metropolitan Opera House season, April 26. It is proposed to make the bill one of exceptional strength, therefore among the other stars to appear with the English contralto and her husband will be Olive Fremstad and Frieda Hempel. Mme. Butt will sing several ballads that have proven so popular on the tour just drawing to a close; while by special request "Abide with Me" will be among her numbers. The English singers are booked to sail early in May.

GERVILLE-REACHE

Contralto

Covent Garden, Chicago-Philadelphia, Boston and Montreal Opera Co's

MARIE SUNDELIUS

Soprano

ARTHUR HACKETT

Tenor

Exclusive Management
GERTRUDE F. COWEN, 1451 Broadway, New York

BONARIOS GRIMSON

IN AMERICA
SEASON 1913-1914

VIOLINIST

SOLOIST WITH LEADING ORCHESTRAS

Exclusive Management Gertrude F. Cowen
1451 Broadway New York

Florence Hinkle

...SOPRANO...

Management, The Wolfsohn Musical Bureau 1 West 34th St., New York

BYFORD RYAN

Three Years Leading Tenor, Opera Comique, Berlin
Vocal Studio: 25 West 63rd Street New York

Lionel Robsart

Opera Tenor

Instructor to the Profession. Hotel Woodward, N. Y.

ADELAIDE GESCHIEDT

DRAMATIC SOPRANO

Instructor of the Miller Vocal Art Science and The Art of Singing
817 Carnegie Hall Tel. 1350 Columbus

JOHN THOMPSON

AMERICAN
PIANIST

TOURING EUROPE SEASON 1913-1914

Miss LEGINSKA

Hotel Grenville, Seventh Ave. and 56th St., New York. Tel. 909 Columbus
"Pianist scores triumph."—New York Tribune, Dec. 12, 1913

MARGARET KEYES

CONTRALTO

CONCERT, ORATORIO and RECITALS

Management, THE WOLFSONN MUSICAL BUREAU 1 W. 34th St., New York
Personal Address, 1469 Broadway. Phone, 4648 River

FELIX WELCKER

Voice Specialist
Italian Method

26 Ave. Guillaume Macau Ixelles, Brussels
Referencer: Frank Van Der Stucken, Antwerp.



LESLEY MARTIN, Bel Canto

STUDIO: 1425 Broadway, New York

SINGERS — Susanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutcheson, George Bemus, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

LOUIS SIEGEL

VIOLIN VIRTUOSO

(Ysaye's Greatest Pupil)

First American tour Season 1914-15.

Management R. E. Johnston, 1451 Broadway, New York City.

1914-15 SEASON 1914-15

GRACE POTTER

PIANIST

MARIE HERTENSTEIN

PIANIST

FRANCIS MACMILLEN

VIOLINIST

Exclusive Management S. E. MACMILLEN, 618 Candler Bldg., 226 West 42nd St., New York. Phone, Bryant 8539

OSCAR SAENGER—Teacher of Singing

Teacher of Mme. Josephine Jacoby, contralto, Conried Grand Opera Co.; Mme. Marie Rappold, soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquali, soprano, Metropolitan Opera Co.; Lila Robeson, contralto, Metropolitan Opera Co.; Rudolf Berger, tenor, Metropolitan Opera Co.; Heinrich Hensel, tenor, Metropolitan Opera Co.; Paul Althouse, tenor, Metropolitan Opera Co.; Austin Hughes, tenor, Metropolitan Opera Co.; Louis Kreidler, baritone, Metropolitan Opera Co.; Helen Warrum, soprano, Chicago Opera Co.; Agnes Berry, soprano, Chicago Opera Co.; Henri Scott, basso, Chicago Opera Co.; Allen Hinkley, basso, Chicago Opera Co.; Mabel Siemmon, soprano, Hammerstein Opera Co.; Orville Harold, tenor, Hammerstein Opera Co.; Kathleen Howard, contralto, Century Opera Co.; Dr. Hugh Schussler, basso, Century Opera Co.; Florence Hinkle, soprano; Mildred Potter, contralto; Albert Wiederhold, basso-baritone; Leon Rains, basso, Dresden Royal Opera; Mme. Sara Anderson, soprano, Grand Opera; Mme. Carolyn Ortman, soprano, Grand Opera; Irvin Myers, baritone, Grand Opera; Joseph Baernstein-Rogness, basso, Grand Opera; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, soprano; Laura Combs, soprano; Besse Bowman-Estey, contralto; Mae Jennings, mezzo-soprano; Louise Barnolt, contralto; John Young, tenor; George Murphy, tenor; Edwin Evans, baritone. TELEPHONE 907 LENOX STUDIO: 8 EAST 91ST STREET, NEW YORK

THE HAMBOURG CONSERVATORY OF MUSIC
A LEADING INSTITUTION—TORONTO, CANADA
Directors: Michael, Jan and Boris Hambourg, of world-wide fame.
All branches of music taught. Pupils residence.
Prospectus on application.

GIUSEPPE FABBRINI DISTINGUISHED ITALIAN
PIANIST
Minneapolis

LIMA O'BRIEN
The Angus ACCOMPANIST St. Paul

FREDERIC C. FREEMANTEL Teacher
of Singing
89 South Tenth Street Minneapolis, Minn.

The MEHAN Studios
SUITE 70, CARNEGIE HALL, TEL. 6946 COLUMBUS
Send for Booklet

The Eminent Austrian Pianist
MME. VON UNSCHULD
Piano Recitals and Lectures on Technique by Motion Pictures
EUROPEAN CONCERT BUREAU, 1320 P St., Washington, D. C.

GAREISSEN STUDIO HALL:
64 East 34th St.
NEW YORK CITY.

OPERA CLASS
To equip professional singers in acting and
stage business in all its detail
Meets Twice Weekly at the Studio of
JOSEPH BAERNSTEIN REGNEAS
133 West 80th Street
The class is personally conducted by Mr. Regneas

MABEL GARRISON
SOPRANO
Metropolitan Opera Company
Management:
R. E. JOHNSTON
1451 Broadway : : New York City

MAUDE KLOTZ
CELEBRATED YOUNG SOPRANO
Exclusive Management: HAENSEL & JONES, Aeolian Hall, New York

HENRIETTE BACH
VIOLINIST. Management, Wolfsohn Bureau, 1 W. 34 St., N. Y.

JOHN McCORMACK
Why are the McCormack concerts like Christmas? Christmas is a matter of Presents and McCormack Concerts are a matter of Presence.
Always and only under personal management of Chas. L. Wagner 1451 Broadway New York

RUDOLPH GANZ
"THE PIANIST WITH A MESSAGE"
Returns to America for
Season of 1914-1915
Exclusive Management, CHARLES L. WAGNER
1451 Broadway, New York

ALICE NIELSEN
Prima Donna Soprano
SEASON 1913-14 AMERICAN CONCERT TOUR
Personal Management: CHAS. L. WAGNER
1451 BROADWAY NEW YORK

MUSIC OF THE WEEK.

A Courtesy Extended to Our Advertisers.

BOSTON.

Thurs. 23d. Eve. Marie Sundelius and Symphony Orchestra. Sanders' Theatre, Cambridge.
" " " Felix Fox and George Mitchell. Steinert Hall.

CHICAGO.

Thurs. 23d. Eve. Symphony Orchestra.
Fri. 24th. Aft. Symphony Orchestra.
Sat. 25th. Eve. Symphony Orchestra.
Sun. 26th. Aft. Alma Gluck. Studebaker Theatre.
" " " Pauline Meyer. Fine Arts Theatre.
Mon. 27th. Aft. Theodora Sturkow Ryder, Rose Lutig Gannon and Mabel Sharp Herdlen. Studebaker Theatre.
" " Eve. American Music Concert. Orchestra
Tues. 28th. Eve. Cecil Fanning and H. B. Turpin.

FARIBAUT, MINN.

Sat. 25th. Eve. Cecil Fanning and H. B. Turpin.

IOWA CITY, IA.

Wed. 29th. Eve. George Dostal.

NEWARK, N. J.

Wed. 22d. Eve. Florence Mulford Hunt. East Orange. High School Auditorium.
Fri. 24th. Aft. Klibansky Artist Pupils' Recital.

NEW YORK.

Wed. 22d. Noon. Moritz E. Schwartz. Trinity Church.
" " Aft. T. Tertius Noble, St. Thomas' P. E. Church.
" " Eve. Alexander Bloch with St. Andrew's Society. Carnegie Hall.
Thurs. 23d. Eve. Helene Koeling. Aeolian Hall.
Sat. 25th. Eve. Oratorio Society. Carnegie Hall.
" " " Ferdinand Carri Pupils' Recital. Aeolian Hall.
" " " Arion Society. Brooklyn.
Mon. 27th. Eve. Chapman Memorial Concert. Hotel Majestic.
Tues. 28th. Aft. Florence Mulford Hunt. Republican Club.
Thurs. 30th. Aft. Rubinstein Club. Waldorf-Astoria.

ORANGE, N. J.

Wed. 22d. Eve. Florence Mulford Hunt, with Men's Chorus.
Fri. 24th. Eve. Hildegard Hoffmann Huss with the Musical Art Society.

PATERSON, N. J.

Mon. 27th. Music Festival.
Tues. 28th. " "
Wed. 29th. " "

PLAINFIELD, N. J.

Wed. 29th. Eve. Olga von Turk-Rohn.

VINTON, IA.

Fri. 24th. Eve. Cecil Fanning and H. B. Turpin.

WILLIAMSPORT, PA.

Mon. 27th. Mr. and Mrs. Henry Holden Huss with "Grand Artist Course."

Kirschbaum Plays.

Walther Kirschbaum, the Toronto pianist, made an exceptionally strong success at the Hamilton, Ontario, recently, where he played under the auspices of the Wednesday Morning Musical Club of that city. The Spectator says: "The possessor of tremendous power, Mr. Kirschbaum made a distinct impression on his audience from his opening number. His touch was perfect, and his ability to travel over the keyboard at an almost incredible rate of speed, most impressive. Artists of Mr. Kirschbaum's ability will always be welcomed to the musical circles of this city." The Herald says: "Music lovers were afforded the privilege last evening of listening to one of the most promising of the many virtuosi who have honored this city. Kirschbaum is a pianist of wide talent and great capabilities. His playing has all the finish of a master, and his technic compels admiration. It is this individuality, however, which this pianist instills into his interpretations that brands him as the great artist."

"Why did you cut that lullaby out of the opera?"
"Oh, it put all the tired business men in the audience to sleep."—Seattle Post-Intelligencer.

IN the choice of a piano, as in the building of a home, the object sought is the ideal. Individual ideas differ as to what is ideal in a home, but the judgment of music lovers everywhere proclaims the

STEINWAY

as the ideal piano—because the Steinway is wonderfully perfect in tone, mechanically correct in every detail, and artistically beautiful.

For your ideal home—a Steinway Piano.



Steinway & Sons

: : STEINWAY HALL : :
107-109 East 14th St., New York
SUBWAY EXPRESS STATION AT THE DOOR

FOUNDED JANUARY, 1880



ESTABLISHED

BY

MARC A. BLUMENBERG

PUBLISHED

EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the State of New York)

LOUIS BLUMENBERG, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York

Cable address: Popular, New York

Telephone to all Departments 4292, 4293, 4294 Murray Hill

LEONARD LIEBLING - - - - - EDITOR

H. L. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, APRIL 22, 1914.

No. 1778

OFFICES AND REPRESENTATIVES

MIDDLE WEST DEPARTMENT—

Chicago Offices, 615 to 625 Orchestra Building,
Rene Devries, General Representative, in charge.

UNITED STATES AND CANADA

BOSTON—Blanche Freedman, 106 Hemenway St., Suite 7. Phone: B. 5054.

SAN FRANCISCO—Alfred Metzger, Rooms 1009-1010, Kohler & Chase Building, 26 O'Farrell Street.

PHILADELPHIA, PA.—Harold Parry Quicknell, 5719 Windsor Place.

PITTSBURGH, PA.—Hollis Edison Davenney, 5012 Friendship Ave., W. E.

ST. LOUIS, MO.—Ernest R. Kroeger, Musical Art Building, St. Louis, Mo.

ST. PAUL, MINN.—Johnson McClure Bellows, Musical Editor of St. Paul Dispatch and Pioneer Press.

MINNEAPOLIS, MINN.—Mrs. Wilma Anderson-Gilman, 40 So. Eighth St.

LOUISVILLE, KY.—Katherine Whipple-Dobbs, 425 Fourth Avenue.

COLUMBUS, OHIO—Miss Emily Church Benham, 1299 Bryden Road.

BUFFALO, N. Y.—Cora Julia Taylor, 819 Richmond Avenue.

NEW ORLEANS—Harry B. Loeb, Box 79.

LOS ANGELES—Mrs. Jane Catherwood, 1110 W. Washington St.

KANSAS CITY—Genevieve Lichtenwalter, 600 Studio Bldg.

CINCINNATI—Mrs. Jessie F. Tyree, 9 The Westmoreland, Mason St., Mt. Auburn.

OMAHA—Jean P. Duffield, 206 Boyds Theatre.

LINCOLN, NEB.—Mrs. B. S. Luce, 1614 O St.

PROVIDENCE, R. I.—William Place, Jr., Jackson Bldg.

DES MOINES—Mrs. Caroline Young Smith, 1062 21st Street.

DEVER—Mrs. Dolores Reedy-Maxwell, 1516 Milwaukee St.

PORTLAND, ORE.—John R. Ostman, 445 Sherlock Bldg.

VICTORIA, B. C.—Miss May Hamilton, 524 Michigan St., Victoria, B. C.

EUROPEAN

BERLIN, W.—Arthur M. Abell, Jenaer St. 21.

Cable Address: Abell, Wilmersdorf, Berlin.

PARIS—H. O. Osgood, 43 Boulevard Beauséjour.

LONDON—Mrs. Evelyn Kaesmann,

8 Portland Place, London W.

LEIPZIG—Eugene E. Simpson, Nürnbergerstrasse 27.

DRESDEN—Mrs. E. Potter-Frissell, Eisenstockstrasse 16.

MUNICH, GERMANY—Miss Alice L. Bryant, Finken Strasse 2.

VIENNA—Frank Angold, Florianngasse 60.

MOSCOW, RUSSIA—Ellen von Tiedbühl, Arbat, 34 Denez hny.

ROME, ITALY—Mrs. Dolly Pattison, 9 Piazza di Spagna.

BRUSSELS, BELGIUM—Luella Anderson, 83, rue de l'Ermitage.

STOCKHOLM, SWEDEN—Louise Upling, Roslagsgatan 10.

LIVERPOOL, ENGLAND—W. J. Bowden, 22 Fern Grove.

For the names and addresses of correspondents and representatives not in this list, apply to main office.

SUBSCRIPTIONS: (In Advance)

United States.....	\$5.00	Canada.....	\$6.00
Great Britain.....	£1 5s.	Austria.....	30 kr.
France.....	\$1.25 fr.	Italy.....	\$1.25 fr.
Germany.....	25 m.	Russia.....	12 r.

Single Copies, Fifteen Cents, at newsstands.

Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

ADVERTISING RATES:

On reading page, per inch.	Front pages, per issue.....	\$500.00
per year.....	Line (agate) rate on read-	ing page, per issue.....
On advertising page, per	Line (agate) rate on ad-	vertising page, per issue.....
inch, per year.....	200.00	
Column rate, per issue.....	125.00	
Full pages, per issue.....	400.00	

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.

Devoted to the interests of the Piano Trade.

Richard Strauss will be fifty years old on June 11.

Germaine Schnitzer, the famous Austrian pianist, has been engaged to play a Beethoven concerto with the New York Philharmonic Society, on January 8, 1915, in an all-Beethoven program.

The short season of opera in Portland, Ore., by the Chicago Opera Company resulted in a deficit of about \$4,000. The high prices of admission were responsible for the happening, according to local papers.

It is reported that Tullio Serafin has resigned his conductorship at La Scala and will be succeeded by Signor Marinucci. The Wagner performances, so runs the rumor, are to be rehearsed and directed by Arthur Nikisch.

Some musical enthusiasts of Leipsic have donated a sum to the Bach Society for the purpose of enabling poor organists from all parts of Germany and Austria to attend the seventh Bach Festival, to be held at Leipsic, June 9 to 11.

M. H. Hanson, the manager, sailed for Europe last Saturday, on the Olympic. One of the objects of Mr. Hanson's trip is his interest in a motion picture enterprise of a special nature, which is developing at a rapid rate and which requires his presence in Southern France.

Among the soloists already engaged for the Philadelphia Orchestra concerts in 1914-15 are Alma Gluck, Mme. Schumann-Heink, Fritz Kreisler, Frank Gittelton, Harold Bauer, Olga Samaroff, Willy Burmester, Carl Flesch, Elena Gerhardt, Louise Homer, Herman Sandby, Thaddeus Rich, Efrem Zimbalist, Ossip Gabrilowitsch, Mme. Bloomfield Zeisler, Ferruccio Busoni, Theodore Harrison, Jacques Thibaud, etc.

Three hitherto unknown letters by Richard Wagner and eight by Franz Liszt have just been found by Van Dokkum, in the archives of the Society for the Furtherance of the Art of Music, at Amsterdam. All of these letters are addressed to A. C. G. Vermeulen, the founder of the society, and they were written during the period between 1854 and 1857. Liszt's letters are all dated at Weimar. Two of Wagner's were written at Zurich and one at Lucerne.

Editorial from the Portland (Ore.) Oregonian of March 23, 1914: "The new Verdi monument in San Francisco testifies to the sound musical feeling of the Italian colony there. The native Americans must be proud to have such a work of art in their city, but perhaps their pride is tempered with melancholy to think they have no composer of their own worthy of a monument. Italy produces great musical geniuses because the Italians love and honor them. We have some great ones, but few Americans know their names."

By the Appellate Division last week the judgment of the lower court was affirmed in the case of the Metropolitan Opera Company against Oscar Hammerstein and his son, Arthur. The defendants now are prohibited from giving grand opera in New York, Boston and Philadelphia until April, 1920. It is reported that the Hammersteins will appeal again, although the decision of the Appellate Division judges was unanimous. It will be remembered that the Metropolitan's conception of its contract with Oscar and Arthur Hammerstein amounted to an understanding binding father and son to refrain from engaging in the production of grand opera during the period and in the cities aforementioned. In consideration of the monopoly it was

to enjoy, the Metropolitan purchased Hammerstein's Philadelphia Opera House for \$1,200,000. The full terms of the contract were published exclusively by the MUSICAL COURIER.

The late Sir Hubert Herkomer was a musical enthusiast and connoisseur of a very superior order. He also tried his hand at composition with considerable success. He laid no stress on public performances of his works, but he produced an opera at his own home on an elaborate scale, spending no less than two thousand pounds on the presentation, which was before invited guests only. He wrote several compositions expressly for the pianola.

At Bologna a new orchestra has been founded by the Italian Musical Union. The members have been recruited from among the best instrumentalists that could be secured from all parts of Italy, and as conductor the management has secured no less a personage than Ferruccio Busoni. It is planned to have the orchestra travel during several months of the year, and give concerts in all of the larger Italian cities. The soloists of these concerts that will be given in the near future will be Arrigo Serato, violinist, and Egon Petri, pianist.

Los Angeles is enjoying a visit from Charles Wakefield Cadman, head of the projected American Congress of Musicians, to meet in Los Angeles during the summer of 1915, under the banner of the National Federation of Musical Clubs. At a recent meeting of the N. F. M. C. board in Los Angeles it was decided to present the \$10,000 prize opera on July 3, 1915, and to hold their Biennial Meeting and the Congress of Musicians preceding that date. Everything concerning the opera prize is moving in orderly and businesslike fashion (more than a year ahead), and Los Angeles already has subscribed nearly every penny necessary to pay the \$10,000 prize, run the Biennial, and entertain the guests.

With a repetition of Georg Schumann's oratorio, "Ruth," on the evening of Saturday, April 25, the Oratorio Society of New York brings to a unique close its forty-first season. This organization has rarely repeated a work in one season, excepting, of course, "The Messiah." But the chorus of commendation that followed the first New York presentation of "Ruth" last December was so general and so emphatic that the directors decided upon a second performance. The soloists will be Florence Hinkle, Mildred Potter, Arthur Middleton (in lieu of the late Putnam Griswold) and T. Foster Why. It will be sung in Carnegie Hall, Louis Koennenich will conduct, and the orchestra of the New York Symphony Society will assist.

A young American artist whose career is being watched with interest and pride by his musical compatriots is Frank Gittelton, of Philadelphia, who went to Europe some four years ago as a very gifted student and now is being referred to repeatedly by German and Austrian critics as "young Ysaye." The Gittelton abilities are reported authoritatively as being astonishing, and it is no wonder, therefore, that a New York manager engaged the youthful artist for an American tour next season. He will give a long series of recitals throughout this country and make numerous appearances with orchestra. In no sense of the word must Frank Gittelton be regarded as a "boy prodigy"; his European press notices make it clear that he has won a legitimate status as an artist irrespective of his age. His tone is said to be of uncommon volume and appeal, his technic flawless, and his temperament, as one leading Austrian reviewer said, "of irresistible intensity and sweep." The Gittelton tour in America gives every surface indication of being one of next season's picturesque musical manifestations.

PHILADELPHIA'S PRIDE.

In all truth Philadelphia should be proud of its symphony orchestra and of the brilliant conductor under whom it has reached its present plane of excellence.

During the past winter New York and Boston had an opportunity to appraise for themselves the orchestral rank of the Philadelphians and the directorial abilities of Leopold Stokowski. The flattering estimates put forth by the two very critical cities aforementioned must have convinced the visitors that the public enthusiasm at their home concerts and the warmly favorable writings of the Philadelphia music critics were based less on local pride than upon the merit of the orchestral deeds performed at the Academy of Music.

That ancient and honorable musical edifice housed two tremendous audiences last Friday afternoon, April 17, and Saturday evening, April 18, on the occasion of the season's twenty-fifth and final pair of concerts, with a "request" program consisting of Beethoven's "Leonore" No. 3 overture, Schubert's unfinished symphony, Wagner's "Tannhäuser" overture and "Venusberg Music" (Paris version), and Liszt's "Les Preludes."

Manager Ralph Edmunds voiced the general surprise to the MUSICAL COURIER representative that the musical voters should have selected Schubert's symphony in preference to Tchaikowsky's "Pathétique," which usually wins at balloting contests of that kind. Is Tchaikowsky losing vogue, has the "Pathétique" been overdone, or is the public tired of musical paprika and returning to Attic salt? That is a point which Philadelphia must settle for itself. At least the voters did not neglect that perennially successful candidate, Richard Wagner, and paid the usual popular election tribute to Liszt by returning him a victor with his "Les Preludes."

If Attic salt be a mixed metaphor when mentioned in connection with a Beethoven overture and a Schubert symphony, at least it may be employed as a synonym for intellect, and of that quality there was plenty in Leopold Stokowski's readings, which, by the way, were out of his head and not from a printed score. The big sweep and towering majesty of the overture were revealed with authority by the conductor, and he penciled its structural formalisms with all the skill of a tonal architect, but at no point did he permit mere line or the letter of the composition to obliterate color, the human note, emotion, concrete beauty. Technically the "Leonore" performance was an unalloyed delight to those listeners who deem precision fully as important as poetry and regard effective ensemble and instantaneous response to the leader's beat as the alpha of the means with which to reach the omega of ultimate orchestral perfection.

Suave and lovely as was the string quality in the overture, this department of the Philadelphia Orchestra came to even finer revelation in the symphony, where the tender melodies were sung with a tone so smooth and appealing that surprised memory traveled back with a rush to the first Stokowski concert of two years ago, when the new leader made his initial appearance at the head of material which, while it showed much promise, hardly suggested the wonderful ease and polish with which the playing of last week was done. Conductor Stokowski does not fail to make potent use of the tonal mastery he has developed in his men as a body, and the nuancing he accomplishes in consequence rendered the Schubert symphony a benison to the ear. The performance was one of the most tender and moving imaginable, and at its conclusion the audience vented its pleasure in a five minute ovation, aided by the orchestral members, who gave their popular director a rousing fanfare and a beribboned and inscribed floral wreath.

Stokowski has worked out some remarkably effective details in the Wagner "Venusberg" music

(which was given with the choral excerpts at the close, sung off stage exceptionally well by the Mendelssohn Club), and manages the long drawn out climaxes and the frequent repetitions of thematic material with striking variety and dramatic imaginativeness. The brasses and woodwinds scored their full share of glory in this number and showed the same degree of artistic restraint and the same continuous striving for finish already noted in the work of their brethren of the strings.

"Les Preludes" is a virtuoso war horse that often leads baton wielders into fierce technical charges and wild dynamic caperings in the brasses, but the Stokowski refinement does away with all that, and the voice of the composition spoke in well modulated accents and delivered its message impressively without rant or any other kind of exaggeration. Not a measure sounded insincere, and familiar as the composition is, its virile and yet pictorial delivery prevented any semblance of hackneyed sound.

The Philadelphia Orchestra season just closed completes the society's banner year in artistic achievements and box office receipts. Progressive management, a broad policy on the part of the executives, unusually good playing forces, and the very pronounced personal popularity of Leopold Stokowski—aside from his magnetic and musical work with the stick—are the elements which have contributed to the winter's success. The future of the Philadelphia Orchestra looms large with artistic promise.

Five months will be spent in Europe by Mr. and Mrs. Stokowski (Olga Samaroff) at their villa in Munich, where the conductor intends to prepare his programs for 1914-15, and his wife will put her pianism through its finishing paces for her American concert tour next season. The Stokowskis sailed yesterday (April 21) for Europe.

A VISIT FROM SIBELIUS?

Under this caption the Boston Transcript says: "The Litchfield County Choral Union that holds an annual music festival each June at Norfolk, Conn., has invited the composer, Sibelius, to be its guest two months hence and he has accepted the invitation. According to the announcements of the union, he will conduct in a tone poem that he has written for the festival and in some of his familiar orchestral pieces. Presumably Sibelius will come, but European conductors and managers know by hard experience that he is prone to make such engagements and then forget them. Much more certain for the festival is Henry Hadley's new tone poem, 'Lucifer,' suggested by the Dutch epic poem of like title written in the seventeenth century by Vondel and by some believed to have suggested 'Paradise Lost' to Milton. The program includes also a posthumous piece by Coleridge-Taylor, an orchestral rhapsody, hitherto unperformed, 'From the Prairies,' and for the chorus Bruch's 'Arminius' and Handel's 'Messiah.'"

A NOTE OF WARNING.

Persons intending to subscribe to the MUSICAL COURIER through outside sources should investigate the credentials of individuals accepting subscriptions for periodicals at a reduced rate. Subscriptions should be given only to persons known to the intending subscriber. There are a number of individuals fraudulently representing themselves as being connected with musical or subscription agencies who claim to be able to obtain special subscription rates to periodicals. Money paid to these individuals never reaches the publishers, and intending subscribers should beware of the swindlers, who, at the present time, seem to be operating in the Far West.

BUFFALO UP IN ARMS.

Attached are three letters from Buffalo, to which the writers have signed their names, but request the MUSICAL COURIER to protect their anonymity:

Who were Mr. Liebling's misinformants? (word coined for the occasion). If he were a Christian Scientist in search of error in order to say that that belief was due to mortal mind, he could not have written a more absurd letter. Music teachers only laugh.

The teachers mentioned do not represent our noted instructors like Misses Howard, Lynch, Ralph, Cronyn, Hawley, Cornell, Waith, Clarke, Dunham, Cornell, Read, Mrs. Showermann, Mrs. Choate, Thekla Adam, Mrs. Marvin, Miss Witelski, Andrew Webster, Miss Zent, Mrs. Lathrop Scott, Messrs. Lang and Winning, Louis Bangert, Leo Frick, Mr. and Mrs. Dunman, Mrs. Rathfon, Messrs. Bagnall, Forbes, Gompn, Grodzinsky, Amy Graham. There are at least fifty more whose names I do not recall. Composers are Webster, Waith, Wooler, Clark, Worthington, Howard, Viele, Kraft, Nason, Father Bonvin and many others. International singers of operatic fame are Lizzie Cronyn, Maria Morgana, Ruth Lewis-Ashley, Carmela Carbone Valente, Arthur King Barnes, Adrienne Osborne, Sig. Vagara and others.

The clubs are fine—Chromatic, Rubinstein, and at least half a dozen choral societies like the Orpheus, Sangerbund, Harugari, Frohsinn, Guido, Clef, Philharmonic and Sheehan's Mendelssohn, Gould's Ionian. The reason we have no local orchestra is that our men are so well paid in various organizations like the Musicians' Club, theatres, hotels, moving picture shows, it would not pay to drop the regular work. Besides, we like to hear the perfected work of outsiders.

Mr. Liebling did not stay long enough to become acquainted with our cultured, well equipped musicians, but according to the interviews he published, he must have talked with half hearted, disgruntled chaps "who knew what they knew as if they knew it not, and what they remembered, seemed to have forgot." The place where our paid concerts take place now is called Elmwood Music Hall and not the auditorium. The real one is the Broadway Auditorium (the old Sixty-fifth Armory remodeled). Here Sunday night municipal concerts take place, each evening being representative of some particular nationality.

The fulsome letter just published about the thrilling city of Pittsburgh amuses Buffalonians because it is made so apparent that the paid for pictures cause a boom for that city.

Even our high schools have several fine orchestras composed of young men and women, who do excellent work. So long as visiting artists are glad to come here and praise us, we can afford to laugh.

I saw Mr. Liebling's "roast" in the March 25 issue. He did not get hold of the right parties to tell him about musical conditions in this city. Just because Buffalo does not support a symphony orchestra, that is not sufficient cause for saying it is not a musical city. Neither does Mr. Lund know anything of musical matters in this place for the last few years. Do you think all these fine concerts we have would be so well patronized if this was not a musical city? What about our May Festivals, with the Philharmonic chorus, Chicago Symphony Orchestra, and noted soloists? This year we are to have Frieda Hempel, Pasquale Amato, Kathleen Howard, Lambert Murphy and several other less noted artists. A subscription for the three concerts can be purchased for \$5, and for Mai Davis Smith's series of six fine concerts, prices are from \$4 to \$10 per ticket for the series. I have sent you programs frequently, Paderewski, Culp, Kreisler, Boston Symphony, Minneapolis Orchestra, Cincinnati Orchestra, Gilly, etc. The Orpheus, the Guido and Clef clubs are all well patronized. We have a Musicians' Club beside the Chromatic Club, which is one of the important clubs of the city, good recitals twice a month during the winter, three artist afternoons—the Zoellners, Wesley Heymann and Madame Ohrmann, of Chicago. Also three artist evening affairs, when we have heard Oscar Seagle, the Flonzaleys and Bachaus.

We have a number of excellent teachers. Not many small unmusical towns can boast of a single teacher who nearly every year sends from two to six pupils to Leschetizky as does Jane Showerman McLeod. Mrs. Choate also occasionally. Miss Adam ditto. What about Father Bonvin's, Lange's and Angel Read's compositions; our fine organ recitals; the Sunday services at leading churches, where oratorio excerpts are given? We have some church singers who could compare very favorably with many in New York City.

Mr. Liebling makes me tired. I am glad the Buffalo papers did not notice his article, for it was unfair and not authentic.

Mr. Liebling was terribly misinformed when in Buffalo about our musical status. He said we had no singers of

international fame. Here are some who have had operatic careers, all Buffalo women: Lizzie Cronyn, Nina Morgana, Carmelo Carbone Valente, Ruth Lewis Ashley, Manika Aldrich, Kathleen Howard, Adrienne Osborne, Mrs. Watkins Griswold, Mrs. Lunetto, Mrs. George Morgan, also Messrs. Barnes and Vagari.

With all due respect to some of the worthy musicians mentioned, there is nothing in the letters just quoted to make the editor of the *MUSICAL COURIER* change his mind about the musical limitations of Buffalo. The importation of outside attractions, no matter how many or how expensive, does not determine a city's musical standing. All the information published in these columns about Buffalo was gleaned from persons thoroughly familiar with the conditions there, and the personal investigations of the editor of the *MUSICAL COURIER* were made quietly, but of much wider scope than the letter writers imagine.

Regarding the remark about Pittsburgh and its paid pictures, the *MUSICAL COURIER* invites inquiry addressed to the persons whose photographs appeared in the Pittsburgh article in question. If it can be shown that any one of the pictures was paid for, the *MUSICAL COURIER* is willing to subscribe \$1,000 in cash as the basis of a fund to start a symphony orchestra in Buffalo—even though the local musicians are raking in profits at hotels, theatres and moving picture shows. Tango teas, too, and skating rinks and prize fights? Besides, there is the picnic and barge excursion season coming on.

CHICAGO'S SUMMER MUSIC.

Ravinia Park, Chicago, again will be open to music for a ten weeks' season this summer. Those ten weeks will be divided into orchestral attractions, art dancing and a season of six weeks of opera. Four weeks of concerts will be given by the Chicago Symphony Orchestra under the direction of Frederick Stock, and the opera performances, which, as heretofore, will be presented in English, are to be sung by the principal artists of the Century Opera Company of New York. The instrumental support will be that of the Chicago Symphony Orchestra.

President Louis Eckstein, of the Ravinia Park Company, has given out the following statement: "Following the four weeks of the Chicago Symphony Orchestra's afternoons and evenings will come a six weeks' session of grand opera in English, given by the best stock company ever assembled in this country. By courtesy of Messrs. Milton and Sargent Aborn, managers of the Century Company, I have been able to secure the pick of its talent for Ravinia Park.

"These performances of grand opera in English will be given nightly and each will occupy an entire evening. The Chicago Symphony Orchestra will participate under the direction of Carlo Nicolsia, of the Century Opera Company. Josef Pasternack will take up the baton of Frederick Stock for the afternoon orchestral concerts when the latter departs for his annual trip to Europe. The park will open for the summer on June 2 with the orchestra. For the first two weeks Ruth St. Denis will appear on the evening programs.

"The grand opera season begins July 2 and continues until the park season ends the first part of September. Among the artists who will appear in the operas are Beatrice La Palme, Iva Scott, Lina Mason, sopranos; Louise Le Baron, Cordelia Latham, contraltos; Walter Wheatley, Leonid Samaloff, tenors; Louis Kreidler, baritone; Alfred Kaufmann, basso; Vernon Dalhart, tenor buffo; Louis D'Angelo. The operas will include most of the operas presented this season by the Century Opera Company of New York."

Colonel Goethals, the benevolent despot, would make a splendid impresario of grand opera.

ONE OF THE WINNERS.

James P. Kelly, who won the *MUSICAL COURIER* libretto prize contest, or rather divided this prize with Elizabeth Pierce Lyman and Shipperd Stevens, has given this office the pleasure of a visit. We learn that he is a musician as well as an author, although an amateur in both of these lines, and has already completed the composition of music to the libretto which won our prize. Mr. Kelly is president of the American Axe and Tool Company, of New York, and writes opera only for amusement. His work is entirely completed, ready for performance, the orchestra score, piano score, mise-en-scene, etc., being all ready for staging.

It is probable that Mr. Kelly will submit this work for the \$10,000 opera prize offer of the Fed-



JAMES P. KELLY.
One of the winners of the *MUSICAL COURIER* libretto prize.

eration of Women's Clubs. Meantime, although the name of this opera as well as all details concerning it must be withheld from public knowledge in order that the necessary anonymity of the work may be preserved for the present, we are permitted to publish the accompanying photograph of Mr. Kelly.

KRANICH & BACH FIFTY YEARS OLD.

Fifty years ago, in the month of April, the firm of Kranich & Bach & Company was founded in New York. The present corporation of Kranich & Bach is the direct successor of this old concern and the present officers of the company are the descendants of the founders.

The Kranich & Bach pianos—grands, manual uprights, player uprights and player grands—are instruments of high artistic merit. The grands are used by many well known musicians and are thoroughly suited to the production of the best in tonal expression. The interesting story of the rise of this house was told in last Saturday's issue of the *MUSICAL COURIER EXTRA*.

"FLEDERMAUS" HISTORY.

It was just forty years ago, April 5, 1874, that "Fledermaus" had its premiere at the Theater an der Wien, Vienna. In commemoration of this event a special edition of the libretto of the opera was published, containing a portrait of Johann Strauss and the facsimile of the program of the premiere; also two short articles on Strauss by Weingartner and Kienzl. Furthermore, there was a festival perform-

ance of the "Fledermaus," and in the cast were two who took part in the premiere, Mme. Charles Harsch, who was the first Adela, and Jan Szika, who was the first Eisenstein.

WHAT IS AMERICAN?

In the March number of *The Forum*, Cora Lyman contributes an article called "Our Most Belated Art," whose content is indicated by her opening paragraph:

It is generally assumed that American music is yet unborn—a mere embryo. People do not ask what the spirit of our music is, but rather, "What is it going to be?" And there seems to be a kind of haunting fear among musicians that unless we "do something quick" in the way of instituting prize composing contests, unearthing old folk-songs and conjuring up typically American subjects, our opportunity for creating a really national music will soon have passed away. Europeans are unduly concerned for fear we may not develop our art in exactly the same manner that they have developed theirs. But is this a consummation so devoutly to be desired? Might not a new genesis of art, a new kind of nationality in music be welcomed? And is there not a foreshadowing of something of this sort now in America?

The author goes on to say that "in MacDowell's works are found for the first time in the history of our musical art, not only a harmonic structure, but a kind of mood and sentiment that is characteristically and ideally American." Experts are not prepared to admit such a contention. Personally we have found much in MacDowell's music that sounds essentially Norwegian and Scotch, and all of it sounds European.

Says Cora Lyman, furthermore: "Where in all America can one yet find a real American?" That is precisely the bone of contention. When we know what an American is, we shall be able to speak with knowledge about what constitutes American music. The melting pot still is boiling and the content has not settled enough to bear decisive examination. "The German-American is always remembering his 'fatherland,' the Irish-American is ever harking back to 'old Ireland,' and the English-American insists on telling us how they do things 'at home.' Even those of us who boast of being pre-Revolution arrivals here are still very local and provincial in our patriotism. The New Englander thinks he is the only representative American because his ancestors came over in the Mayflower. The Virginian is sure he is the only aristocratic one because he descended from the nobility of England, while the New Yorker just knows he is the super-strenuous one because his forefathers came from brave little Holland." Quite true, but how does all that heterogeneous mass constitute an American race?

The author points out very wisely that Indian and negro themes are not American, but constitute foreign and exotic material having no affinity with our national life and feeling. "What could be more incongruous and undesirable," she asks, "than a pagan negro or savage Indian theme introduced into a context of cultured, polished Wagnerian harmony?" She extols MacDowell warmly, but says that while he found "new musical moods" (another belief not generally accepted), the last word will be said by a genius "whose inspiration will have in it, must have in it, not only the clarity and idealism of New England, not only the warmth and color of the South, not only an echo of wild pioneer life, but something picturesque which has come from moods struck forth by the rugged grandeur of the Rockies, the rush of Western rivers, the broad sweep of the plains and the strange spell of the desert." But why all that? Liszt, a Hungarian, did not write his best music in the Hungarian vein. Chopin's music—the mazurkas excepted—suggests nothing Polish in harmony or melody. Richard Strauss might have been a Russian, Austrian, Swiss or Englishman, and yet have composed in the manner with which

he now is identified. Whenever a composition employs the whole tone scale we exclaim: "Modern French"—and yet the whole tone scale is no more French than it is Scandinavian, American or Italian. Even Wagner's works are German only by geography. Before Wagner there was no German music like his. Now most modern music sounds like Wagner. He founded his own harmonic basis. Is it German? He spent important periods of his life in Russia, France, England and Switzerland.

A strong passage in the Forum article is the attached:

We Americans are ambitious to be musical, largely because we do not want other nations to beat us in any way. So we work zealously to establish symphony orchestras and local opera; we build fine conservatories and pay the highest price for teachers; we bribe all the great artists away from Europe in the height of the season and send them home with their pockets full, to proclaim loudly that America is now really a greater musical nation than Italy or Germany. It reminds one of the small boy who always swears allegiance to the person who gives him the biggest piece of gingerbread.

It does not matter what our motives are in founding orchestras and establishing music schools. Ultimately they are bound to bring about the best results. Opera and songs in English will do their goodly share toward attaining the same end.

The remedies suggested by our author are: (1) To arouse in the public, especially in young Americans, a higher poetic and esthetic sense than they now have; (2) to let art, poetry and a love of the beautiful compete much more strongly than they do, with politics and big business; (3) and to stop building skyscrapers and asking of every proposed plan for fostering art and the higher culture, "Will it pay?" Those are good precepts. Let us follow them.

LIBRARY GETS BRUCH MS.

The Committee of the Max Bruch Manuscript Fund (of which Constantin Sternberg, of Philadelphia, was made chairman because of his unselfish interest in and devotion to the cause for which the enterprise was started), has from voluntary money contributions just purchased the original full score manuscript of the "Romanza" op. 42 for violin by Max Bruch, and presented it to the National Library in Washington. A fine letter of thanks has been received in reply from the Chief Librarian. Among the works for violin by Max Bruch this "Romanza" in A major ranks next to the concerto in G minor as regards popularity, and the original manuscript score now forms one of the most precious autographs in the Library of Congress.

Some poorly informed musical persons have intimated that the entire transaction flavored of an act of charity towards the venerable master, Bruch. Against this view of the matter the committee and the donors protest most emphatically. It was a business transaction pure and simple.

NOT STOLEN.

Max von Schillings is at work on a new opera entitled "Mona Lisa," of which the libretto is by a woman, Beatrice Dovsky, of Vienna. The piece will be performed first at the Stuttgart Opera next season, but has already been accepted by Gregor for the Vienna Royal Opera.

"KÖNIGSKINDER" IN ITALY.

The Teatro Verdi, of Florence, recently produced Humperdinck's "Königskinder." The orchestra proved fully equal to the interesting score, but the singers fell short, so the performance was a succes d'estime only.

CENTURY OPERA STATISTICS.

The first season that has just closed at the New York Century Opera House has given some evidence of the likes and dislikes of the general public.

During the thirty-one weeks twenty-six operas were sung. There were four novelties in the schedule and several of the operas were heard for the first time in English. The native language night was sung in six of the seven first operas produced. Of these six, five of them were sung in Italian on the Monday night performance and one in German. "Aida," "Gioconda," "Jewels of the Madonna," "Madame Butterfly" and "Tosca" were sung in Italian and "Lohengrin," the opera of the week of October 7, was heard in German. The third week, "The Tales of Hoffmann" was given eight performances in English. The public demand of the patrons and subscribers of the Century resulted in the production for a second week of "The Tales of Hoffmann," "Madame Butterfly," "Louise," "Hänsel and Gretel," "Aida" and "Thais." The International Ballet was presented during the two weeks of "Hänsel and Gretel" and was given also at all the holiday matinees. "Hänsel and Gretel" with the International Ballet was given twenty-nine performances, thereby holding the record of any of the operas.

The following is the list of the operas given:

- 1st week—"Aida."
- 2d week—"Gioconda."
- 3d week—"Tales of Hoffmann."
- 4th week—"Lohengrin."
- 5th week—"Jewels of the Madonna."
- 6th week—"Madame Butterfly."
- 7th week—"Tosca."
- 8th week—"Lucia."
- 9th week—"Samson and Delilah."
- 10th week—"Trovatore."
- 11th week—"Thais."
- 12th week—"Faust."
- 13th week—"Madame Butterfly."
- 14th week—"Bohemian Girl."
- 15th week—"Carmen."
- 16th week—"Louise."
- 17th week—"Louise."
- 18th week—"Tales of Hoffmann."
- 19th week—"Bohème."
- 20th week—"Romeo and Juliette."
- 21st week—"Rigoletto."
- 22d week—"Hänsel and Gretel," International Ballet, "Cavalleria Rusticana."
- 23d week—"Manon."
- 24th week—"Secret of Suzanne" and "Pagliacci."
- 25th week—"Hänsel and Gretel," "Secret of Suzanne" and International Ballet.
- 26th week—"Aida."
- 27th week—"Tiefland."
- 28th week—"Martha."
- 29th week—"Thais."
- 30th week—Acts from "Faust," "Pagliacci," "Trovatore" and "Gioconda."
- 31st week—"Natoma."

It is interesting to observe the number of roles sung by the various principals. In this Louis Kreidler holds the remarkable record of twenty-five roles during the season. Twenty-five different roles in twenty-six operas, all sung during thirty-one weeks, is certainly a record of which any singer should be proud.

Roles.		Roles.	
Louis Kreidler	25	Morgan Kingston	8
Lois Ewell	22	John Bardsley	7
Walter Wheatley	21	Cordelia Latham	6
Alfred Kaufmann	20	Bertram Peacock	6
Gustav Bergman	17	Louise Haussmann	5
Thomas Chalmers	17	Mary Jordan	5
Kathleen Howard	16	Lena Mason	5
Ivy Scott	14	William Schuster	5
Florence Coughlan	14	Frank Mansfield	5
Morton Adkins	12	Louis d'Angelo	4
Jayne Herbert	12	Giuseppe Interrante	4

Roles.		Roles.	
Beatrice La Palme	12	James Davis	4
Orville Harrold	9	Helen Stanley	3
Hugh Schussler	9	Elizabeth Amsden	3
Frank Phillips	9	Othelia Hoffman	3

The fact that it appeared to the managers to be unnecessary to continue giving one night of opera in the original language in which the opera was written does not necessarily prove anything. In fact, it is rather to be doubted whether the success of this Century Opera season in English has proved that there is a demand for opera in English. What it has proved is that there is a demand for cheap opera, for it has been the cheaper seats throughout the season that have shown the best sale. No question of language could very well be determined by opera in New York anyway, because recent census reports have shown that the natal language of only one in every five citizens of this city is English. And it is fair to state that therefore four-fifths of the population understand the foreign languages in which these operas would be sung.

It is certainly true at the Metropolitan Opera House that the cheap seats and standing room are occupied by Germans on German nights and by Italians on Italian nights; so much so that between the acts hardly any other language is heard in the lobbies except that which is being used on the stage. But that good opera and cheap opera is desirable has certainly been sufficiently well proved, and this experiment will, no doubt, lead to similar experiments in other cities.

BACHAUS FOR 1916-17.

Wilhelm Bachaus, the noted pianist, sailed for Europe on April 7, after having completed his American tour of fifty concerts. This was his second visit to this country, and the excellent impression which he created on his first tour was enhanced on the present occasion.

Out of the fifty concerts, Bachaus appeared in New York eight times. Other cities of his tour were St. Louis, Boston, Toronto, Syracuse, Montreal (recital and appearance with orchestra), Brooklyn, Washington, Waterbury, Conn.; Louisville; Columbia, Mo.; Emporia, Kan.; New Orleans, Los Angeles, Denver, San Francisco (four concerts), St. Paul (with St. Paul Orchestra), Philadelphia (with Philadelphia Orchestra), Cincinnati (two concerts), Buffalo, New London, Baltimore, Providence, Dayton, Chicago, Pueblo, Col.; Colorado Springs; Joplin, Mo.; Indianapolis.

A number of joint recitals with the famous violinist, Kathleen Parlow, were among the Bachaus engagements.

The pianist's immediate European dates are London, May 10 and 24, and Paris, May 16 and 22. Later he will be heard in many other foreign music centers.

Arrangements have been concluded whereby Bachaus is to make another American tour during the season of 1916-17.

SCRAMBLED PATRIOTISM.

Those devotedly patriotic ladies who spend much time and energy in persuading the American people to adopt "America" as the national anthem of the United States, got another rebuff recently when the British organist played "The Star Spangled Banner" while Ambassador Page was receiving a doctor's degree from a university in Scotland. If the organist had played "America" the Britishers would have all stood up and sung "God Save the King." Those Englishmen and Scots are really so dense—by Jove, eh what?

That one good turn deserves another was believed in thoroughly by Bach and Wagner, both of whom made liberal use of the turn as a form of musical embellishment.

THEN AND NOW.

The plan of the Metropolitan Opera House on opposite page is reprinted from the January 31, 1894, issue of the MUSICAL COURIER. It is acknowledged to be absolutely authoritative, having been used in the Standard Dictionary, under the caption "Theatre," and credit was given to the MUSICAL COURIER by Funk & Wagnalls, the publishers of the dictionary.

It is interesting to observe the changes that have taken place among the boxholders in the twenty years since this plan was originally published. We see, for instance, in Box No. 1, which was formerly occupied by Ogden Goelet and three others, now is occupied by Mrs. Ogden Goelet alone. On the other hand, Box No. 3, formerly occupied only by T. T. Wilson, now is used by M. Orme Wilson, Mrs. G. G. Vanderbilt and E. Reeve-Merritt. Box No. 7 formerly was shared by J. J. Astor and three others, but now is rented entirely by William Vincent Astor. There have been changes in nearly all the boxes, but a good many of the original names still remain: among these are Wetmore in Box No. 5, Barney in Box No. 9, Belmont in No. 11, Iselin in No. 15, Gerry in No. 23, Haven in No. 25, Vanderbilt in No. 31, Morgan in No. 35, and, on the even side, Juillard in No. 2, Bliss and Borden in No. 8, Fahnestock in No. 10, Clews in No. 12, Warren in No. 14, Brice in No. 18, Mills in No. 20, Webb in No. 22, Goelet in No. 24, Cutting in No. 28, Whitney in No. 30 and Kountze in No. 32.

This is a remarkable showing of fidelity to the support of the Metropolitan Opera House during these twenty years. A few of the boxes have remained entirely unchanged. Messrs. Sloan and Twombly have remained in Box No. 17; Bowdoin and Lanier are still in No. 27, and Box No. 35 is listed as belonging to J. P. Morgan, being occupied by the son of the original subscriber.

Among the well known names which have disappeared are those of Stanford White, who came to an unfortunate end at the hands of Thaw, and who formerly occupied Box No. 9; W. C. Whitney, who occupied Box No. 30, and Levi P. Morton, who occupied No. 16. It will be noticed also that on the old list No. 37 was marked "Directors," and that No. 36, and 38 to 41, of this tier were apparently unoccupied. This box, No. 37, now is occupied by Mrs. John B. Stanchfield, and the director, Giulio Gatti-Casazza, occupies Box No. 48, which formerly was occupied by C. H. Godfrey. The names in the stall boxes are entirely changed, and where in the old list there were only seven of these boxes mentioned, there are now ten. It is also to be noticed that there are a larger number of subscribers now than formerly, for during the season of 1893-94 there were only 110, while there are now 256 names recorded.

Boxholders for the Opera Season, 1893-94.

PARTERRE.

- 1—Ogden Goelet.
W. E. Strong, Wednesdays.
W. H. Tillinghast, Fridays and odd matinees.
W. M. Kingsland.
- 2—A. D. Juillard, odd nights and even matinees.
J. F. Kernochan, even nights and odd matinees.
- 3—T. T. Wilson.
- 4—Captain Beach, odd nights and even matinees.
Miss de Forest, even nights and odd matinees.
- 5—George P. Wetmore.
W. W. Sherman.
- 6—Mrs. Parau Stevens.
- 7—J. J. Astor.
Mrs. Burke Roche, Wednesdays.
A. Cass Canfield.
W. Stores Wells, Fridays.
- 8—Cornelius N. Bliss.
M. C. D. Borden.
- 9—W. C. Schermerhorn, Mondays.
Stanford White, Wednesdays.
Miss Helen T. Barney, Fridays.
C. T. Barney, matinees.

- 10—George F. Baker.
H. C. Fahnestock.
- 11—Perry Belmont.
- 12—Henry Clews.
- 13—Edward Cooper.
Henry T. Sloane.
- 14—Mrs. George H. Warren, Mondays, Fridays and matinees.
Mrs. M. B. Carpenter, Wednesdays.
- 15—Adrian Iselin, Mondays, Fridays and matinees.
O. W. Randall, Wednesdays.
- 16—Levi P. Morton.
George Bliss, odd nights and even matinees.
Austin Corbin, even nights and odd matinees.
- 17—W. D. Sloane.
H. McK. Twombly.
- 18—Calvin S. Brice.
- 19—Adrian Iselin, Jr., Mondays.
Joshua W. Davis, Wednesdays.
Addison Cammack, Fridays.
G. G. Frelinghuysen, matinees.
- 20—D. O. Mills.
- 21—J. Hood Wright.
- 22—W. Seward Webb.
- 23—E. T. Gerry.
- 24—Robert Goelet.
- 25—G. G. Haven.
- 26—S. D. Babcock, Mondays, Fridays and matinees.
Mrs. J. T. Farish, Wednesdays.
- 27—George S. Bowdoin.
Charles Lanier.
- 28—W. Bayard Cutting, Mondays, Wednesdays and matinees.
Mrs. Breese, Fridays.
- 29—A. T. van Nest.
Charles Carroll Jackson.
Giraud Foster.
- 30—Anson Phelps Stokes, Mondays.
Mrs. David Stewart, Wednesdays.
Ernest Rudolph Gunther.
W. C. Whitney.
- 31—James Stillman, nights.
Benjamin Brewster, nights.
Cornelius Vanderbilt, matinees.
- 32—Elisha Dyer, Mondays.
W. F. Burden, Mondays.
Frederick Gallatin, Wednesdays.
Miss E. C. Whitney, Fridays.
Luther Kountze, matinees.
- 33—Thomas Hitchcock, Mondays and matinees.
G. K. Clark, Jr., Wednesdays.
J. J. Wysong, Fridays.
- 34—Heber R. Bishop.
Sir Roderick Cameron, Wednesdays.
- 35—J. Pierpont Morgan.

GRAND TIER.

- 36—....
- 37—Directors.
- 38—....
- 39—....
- 40—....
- 41—....
- 42—H. L. Terrell, odd nights.
John G. Moore, even nights.
- 43—Miss E. L. Breese.
- 44—Robert M. Thompson.
F. H. Benedict.
- 45—....
- 46—Mrs. E. G. Tinker, Mondays.
- 47—Thomas Stokes, Mondays.
Mrs. C. Herter, Wednesdays.
Miss McEckron, Fridays.
- 48—C. H. Godfrey, Mondays.
- 49—Edward Winslow.
J. D. Wing.
- 50—Mrs. Jackson, Mondays.
Robert Abbe, Fridays.
- 51—Miss B. Watts, Mondays.
- 52—G. G. Williams, Mondays.
Frederick Goodridge, Fridays and matinees.
- 53—McCrosky Butt, Mondays.
R. G. Remsen.
- 54—J. W. Mackey.

STALL BOXES.

- F—J. B. Duke, Wednesdays.
- G—John C. Westervelt, Mondays.
Francis Bangs, Fridays.
- H—C. Worthington.
- J—W. T. Sullivan, Mondays.
George F. Storm, Wednesdays.
T. A. Ronalds, Fridays.
- K—Mrs. S. Fisher Johnson, Mondays.
Mrs. Jefferson Coddington, Mondays.
Henry Steers, Wednesdays.
- L—Clayton Platt, Mondays.
R. C. Cheesebrough, Wednesdays.
William Thorne, Fridays.

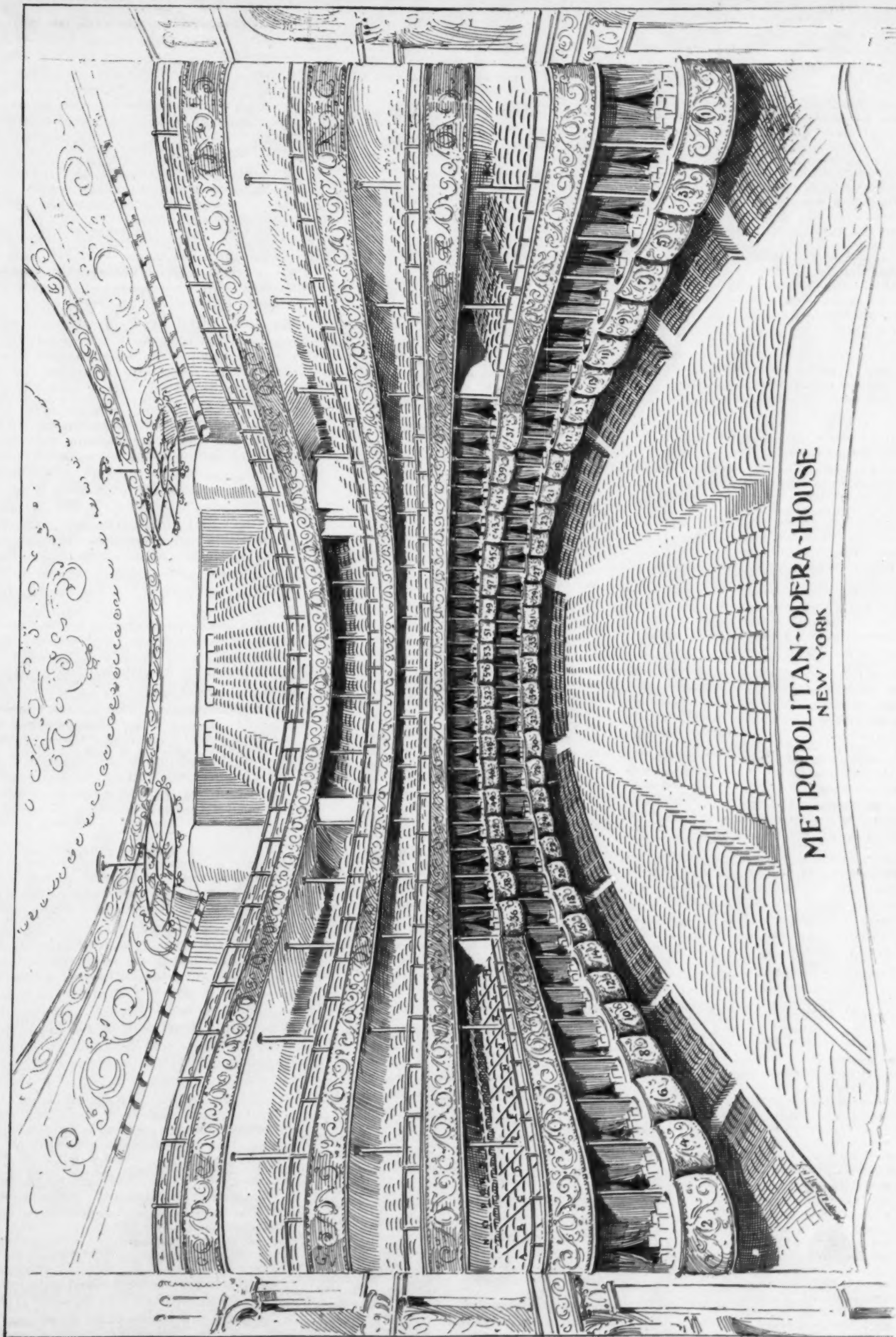
- M—Mrs. C. V. de Forest, Wednesdays.
C. I. Hudson, Wednesdays.

Boxholders for the Opera Season, 1913-14.

PARTERRE BOXHOLDERS.

- 1—Mrs. Ogden Goelet.
- 3—M. Orme Wilson.
Mrs. G. G. Vanderbilt } Alternately.
E. Reeve-Merritt, Wednesdays.
- 5—George Peabody Wetmore.
Edson Bradley, odd Mondays.
Jules S. Bache, even Mondays and Thursdays.
Gen. Howard Carroll, odd Wednesdays.
J. B. Cobb, even Wednesdays.
B. F. Yaokum, odd Fridays.
F. S. Witherbee, even Fridays.
Mrs. Clarence M. Hyde, matinees.
Mrs. Joseph Pulitzer, even matinees.
- 7—William Vincent Astor.
- 9—Mrs. Charles T. Barney.
Mrs. Walter S. Gurnee, odd Mondays and odd matinees.
Ormund G. Smith, part odd Mondays.
William E. Benjamin, even Mondays.
Mrs. D. S. Lamont, Wednesdays.
Willard Straight, Fridays.
Mrs. Hamilton Fish, even matinees.
- 11—Perry Belmont.
Mrs. William B. Leeds.
H. S. H. The Princess Lwoff-Parlaghy, odd Mondays.
Mrs. E. H. Harriman, even Mondays.
Mrs. H. F. Shoemaker, off Wednesdays.
Mr. Joseph Eastman, even Thursdays.
Mr. Arthur Curtiss James, odd Fridays.
Mr. Archer M. Huntington, even Fridays, odd matinees.
- 13—Mr. H. A. C. Taylor.
Mrs. Lloyd S. Bryce.
Mr. E. S. Harkness, odd Wednesdays.
Mr. G. G. McMurtry, even Thursdays.
Mr. Percy R. Pyne, even matinees.
- 15—Miss Iselin.
Mr. E. H. Gary, even Mondays.
Frederic B. Pratt. } Wednesdays, alternately.
F. Louis Slade. }
Mr. P. R. Pyne, odd Fridays.
Mr. R. Fulton Cutting, even Fridays.
Mrs. Charles H. Senff, matinees.
- 17—Mr. William D. Sloane.
Mrs. H. McK. Twombly. } Alternately.
- 19—Mr. Henry Clay Frick.
- 21—Mr. Charles Steele, even Mondays, odd Wednesdays.
Mr. H. F. Davison. } Odd Mondays and even
Mr. William H. Porter. } Wednesdays, alternately.
Mr. Albert H. Wiggin, odd Thursdays.
Mr. Thomas W. Lamont, even Thursdays.
Mrs. C. H. Coster, Fridays.
Mr. O. G. Jennings, even matinees.
- 23—Mr. Elbridge T. Gerry.
Mrs. Louise T. Hoyt, Wednesdays.
Mr. J. Stuart Blackton, Thursdays.
Mr. Edward J. Berwind, Fridays.
- 25—Mrs. G. G. Haven.
Mr. John E. Parsons. } Alternately.
Mr. Finley J. Shepard, Thursdays.
- 27—Mr. George S. Bowdoin.
Mr. Charles Lanier.
- 29—Mrs. Richard Gambrell.
Mr. J. Stewart Barney.
Mr. George D. Pratt, Wednesdays.
Mr. A. Murray Young, odd matinees.
Mrs. E. L. Ludlow, even matinees.
- 31—Mrs. Vanderbilt.
Mr. William B. Thompson, odd Wednesdays.
Mr. Charles E. Sampson, even Wednesdays.
Mr. John M. Bowers, odd Fridays.
Mr. Benjamin Nicoll, even Fridays.
- 33—Mr. Henry R. Hoyt.
Miss Rosina S. Hoyt.
Mr. E. Francis Hyde, Wednesdays.
Mr. Edwin Gould, Fridays.
- 35—Mr. J. P. Morgan.
- 2—Mr. A. D. Juillard.
Mr. John S. Rogers, odd Thursdays.
Mr. Adrian Iselin, Jr., odd Mondays, even Thursdays.
Mr. Philip M. Lydig, even Mondays.
Miss Leary, Wednesdays.
Mrs. Frederick Pearson, Fridays.
- 4—Mr. August Belmont.
Mr. Daniel Guggenheim. } Wednesdays.
Mr. S. R. Guggenheim. }
Mrs. E. H. Harriman, odd Fridays, part matinees.
Mrs. J. Sergeant Cram, part Fridays.
- 6—Mr. W. K. Vanderbilt.
- 8—Mr. C. N. Bliss, Jr. } Mondays, odd Thursdays.
Miss L. P. Bliss. }
Mr. John Claffin, Fridays.

(Continued on page 26.)



(Continued from page 24.)

- Mr. B. H. Borden. } Wednesdays, even Thursdays,
Mr. H. S. Borden. } days, odd matinees.
Mrs. D. S. Lamont, even matinees.
- 10—Mr. H. C. Fahnstock, Wednesdays, Fridays, odd matinees.
Mr. John T. Pratt, Mondays, Thursdays, even matinees.
- 12—Mr. Henry Clews. } Alternately.
Mr. George J. Gould. }
- 14—Mr. George Henry Warren.
Mr. Clarence W. Bowen, even Mondays.
Mrs. Helen Hartley Jenkins, Wednesdays.
Mr. Benjamin N. Duke, odd Thursdays.
Mrs. William Lowe Rice, odd Fridays.
Miss Louise Scott, even Fridays.
Mrs. Stephen Pell, even matinees.
- 16—Mr. James Speyer, odd Mondays and Thursdays, even Wednesdays.
Mr. William Willis Reese, even Mondays, even matinees.
Mrs. Arthur Gibb, odd Wednesdays.
Mr. Stuart Duncan, Fridays.
Mr. Walter Graeme Ladd, odd matinees.
- 18—Miss Helen O. Brice.
Mr. Charles B. Alexander.
The Hon. Alfred Anson, odd Mondays.
Mrs. Edward D. Adams, odd Wednesdays.
Mrs. S. Achelis, even Wednesdays.
Mrs. Elmer Black, odd Thursdays.
Mrs. A. Barton Hepburn, even Thursdays.
Mrs. J. J. Wysong, even Fridays.
Mrs. J. A. Ferguson, odd matinees.
- 20—Mr. Ogden Mills.
Mrs. Whitelaw Reid.
Mr. Henry T. Sloane, even Fridays.
- 22—Mr. W. Seward Webb.
Mr. M. Taylor Pyne, even Mondays.
Mr. Otto H. Kahn, odd matinees.
Mr. Joseph H. Choate, even matinees.
- 24—Mr. Robert Walton Goellet.
Mrs. Whitney Warren. } Mondays.
Mrs. Clarence Cary. }
Mr. H. M. Tilford, Wednesdays.
Mr. Egerton Winthrop, even Fridays.
Mrs. F. F. Thompson, odd Fridays.
Mrs. Henry B. Hyde, odd matinees.
- 26—Mr. William Ross Proctor.
Mrs. M. V. Hoffman, odd Fridays.
Mr. George Grant Mason, even Fridays.
- 28—Mrs. W. Bayard Cutting.
Mr. J. H. Schiff, Wednesdays.
Mr. F. E. Lewis, odd Thursdays.
Mr. G. G. Haven, Jr. } Even Thursdays and
Mr. J. Woodward Haven. } Fridays.
Mrs. Joseph Pulitzer, odd Fridays.
- 30—Mr. Harry Payne Whitney.
Mr. Payne Whitney.
- 32—Mr. Luther Kountze.
Mrs. Pembroke Jones, even Mondays.
Mr. W. D. Kountze, odd Wednesdays.
Hon. William A. Clark, Thursdays.
Mrs. A. Gordon Douglas, odd Fridays.
Mr. George B. Post, Jr., even Fridays and odd matinees.
- 34—Mr. James B. Haggin.
Mr. Charles M. MacNeill, Thursdays.
Mr. John D. Ryan, Fridays.
- GRAND TIER BOXHOLDERS.
- 37—Mrs. John B. Stanchfield, Mondays.
39—Mr. O. F. Zollkoff, odd Mondays.
Mr. Theodore Baettger. } Even Mondays.
Mr. Myron W. Robinson. }
Mr. Wendell J. Wright. }
- 41—Miss Julia Chester Wells, Mondays.
43—Mrs. E. L. Breese Norrie, Mondays.
45—Mr. George B. Hurd, Mondays.
Mr. A. B. Proal, Mondays.
Mr. F. F. Landstreet, Mondays.
Mr. Reginald H. Barclay. } Wednesdays.
Mr. Anton G. Hoydenpye. }
- 47—Mr. George J. Jackson. } Mondays.
Mr. George McNeir. }
Mr. B. S. Work, Wednesdays.
- 49—Mr. James B. Dickson, Mondays.
Mr. Frederic H. Humphreys, Wednesdays.
Mr. C. D. Tows, Saturday matinees.
- 51—Mr. W. Dixon Ellis, even Mondays.
Mr. Gage E. Tarbell, odd Mondays.
Dr. Willy Meyer, Wednesdays.
Mr. F. A. Coffin, Saturday matinees.
- 53—Mr. Edmund L. Baylies, Mondays.
Mrs. Edward Randolph, Wednesdays.
Mr. Nicholas M. Pond, Fridays.
- 36—Mrs. Noble McConnell, Mondays.
38—Mr. Dwight A. Jones, Mondays.
40—Mr. Robert C. Clowry, Mondays.
- 42—Mr. Julian H. Meyer. } Odd Mondays.
Mr. Charles L. Sicard. }
Mr. Hubert T. Parson, even Mondays.
Mr. E. E. Smathers, Wednesdays.
- 44—Mr. Percival S. Hill, Mondays.
Mr. George M. Landers, Wednesdays.
- 46—Mrs. Doelger, Mondays.
- 48—Mr. Giulio Gatti-Casazza.
- 50—Mr. Louis F. Doyle, odd Mondays.
Mr. F. W. Woolworth, even Mondays.
Mrs. Jefferson Coddington. } Wednesdays.
Mrs. L. H. Tying. }
Mr. J. Hornblower de Witt, Fridays.
- 52—Mr. Isaac D. Fletcher, Mondays.
Mr. Charles C. Hoge, Wednesdays.
Mrs. Frank M. Lupton, odd Wednesdays.
Mr. James Gayley, Fridays.
Mr. J. C. Elms, Saturday matinees.
- 54—Mr. Frank Gray Griswold, Mondays.
Mrs. Albert Barnes Boardman, Wednesdays.
Mr. George M. Landers, matinees.
Mr. Vincent S. Mulford, even Wednesdays.
- STALL BOXHOLDERS.
- B—Mrs. George Scott Graham, Mondays.
Miss Mary Campbell, Wednesdays.
Mr. A. B. Leach, Saturday matinees.
- C—Mr. Frank Scott Gerrish, Mondays.
Mrs. Elmer Jerome Post. } Odd Wednesdays.
Dr. W. W. Gilfillan. }
Mr. Alexander von Gontard, even Wednesdays.
Mr. Emil Winter, Fridays.
Miss M. G. Stowe, Saturday matinees.
- D—Mrs. Francis N. Bangs, Mondays.
Mr. Frederick J. Lancaster, Wednesdays.
Mr. Frederick T. Fleitman, Fridays.
Mrs. Victor M. Tyler, Saturday matinees.
- E—Mr. C. H. Ditson, Mondays.
Mr. S. S. Rosentamm, Wednesdays.
Mr. Benjamin D. Riegel. } Fridays.
Mr. John R. deWitt. }
Mr. John C. Brechinridge, Saturday matinees.
- F—Mrs. von Juch Wellman. } Mondays.
Mrs. John R. Morron. }
Mr. Frank R. Ford. } Wednesdays, alternately.
Mr. J. duPratt White. }
Mrs. Victor G. Fischer, Fridays.
Mrs. Edwin A. Fisher. } Saturday matinees.
Mrs. Millard F. Ross. }
- G—Mr. E. S. Ullman. } Mondays.
Mr. Henry Zuckermann. }
Mr. S. Z. Mitchell. }
Mr. C. M. Maxwell. } Thursdays.
Mr. C. M. Breed. }
Mr. C. A. Bryan. }
Mr. Abraham B. Meyer, Fridays. } Saturday matinees.
Miss Marion Gillender Lane. }
Miss Edith van Zandt Lane. }
- H—Jonathan Bulkley, Mondays.
A. I. Namm, Wednesdays.
Kenneth van Riper, Thursdays.
Baron Alfred von der Ropp. } Fridays.
Baroness Alfred von der Ropp. }
Baroness Vera von der Ropp. }
Mrs. Robert Benson David, Saturday matinees.
- J—Mrs. George C. Clausen, Mondays.
Gustav Vintschger, Thursdays.
J. Burling Lawrence, Fridays.
Edgar A. Manning. } Saturday matinees.
John L. Bradlee. }
John W. Herbert. } Mondays, alternately.
Henry Spandone. }
Albert Plaut, Wednesdays.
Mrs. Ansel Oppenheim, Fridays.
- W—Jacob Langeloth, Mondays.
C. C. Dula, Wednesdays.
Mrs. Olin D. Gray, Saturday matinees.
McDowell Club, Thursdays.

R. E. JOHNSTON FOR TORONTO FESTIVAL.

Owing to the successful outcome of the Toronto Festival of October, 1912, under R. E. Johnston, the next festival, scheduled for the entire week of October 12, 1914, will be under the same management.

The extended experience of Manager Johnston in handling large concert organizations qualifies him especially for the direction of music festivals. He is planning them in other cities also, and details of his ventures will be made public later.

The present generation of music lovers is inclined to agree with the cruel coiner of apt phrases who said that Mendelssohn began his career as a genius and ended as a mere talent.

ITALIAN SYMPHONY.

Large as the Italian population of New York is, it seems difficult to interest enough Italians to fill Aeolian Hall and listen to an Italian orchestra with an Italian conductor play the symphonic works of Italy. There was no excuse on account of the weather last Sunday afternoon, when the second concert of the Italian Symphony Orchestra of New York was given. The program presented on that occasion and adequately interpreted by Pietro Floridia, the conductor, had Beethoven's "Eroica" symphony as its principal number. But a new work conducted by the composer, as well as Luigi Boccherini's overture in D, Luigi Mancinelli's andante-barcarola from "Cleopatra" and Giuseppe Martucci's "Danza Tarantella" made a very interesting and highly enjoyable program. The new work, a symphonic picture, called "A Sunday at the Village," apparently gave great delight to the audience, for the composer, who conducted this first performance of the composition, was loudly cheered and frequently recalled to the platform. His symphonic picture shows much skill in orchestration and a decided gift of melody. Much of the score is more theatrical than symphonic, however, and the young composer, Nicola Lancella, will have to add the merit of restraint to his good qualities before he can take his place among the great masters. At present he uses every color yet discovered, and surcharges his palette with all the tints, high lights and shadows available. There was more fortissimo in the short symphonic picture than in the long symphony which preceded it, and there were a few tawdry effects, such as the wind machine, which had better be left to the theatre and for certain situations on the stage during the drama.

With a little more coherence in his ideas and a wholesome restraint in the employment of percussion instruments, Nicola Lancella ought to become a composer of authority. He is not yet thirty-two years of age.

As a conductor, Pietro Floridia is alert as well as careful. His decided beat has authority and his acknowledged musicianship makes him the obvious leader of the Italian symphonic society of New York. It is to be hoped that the great Italian public will soon give this excellent symphony orchestra the support it deserves.

GOOD MUSIC IS COSTLY.

In the Northwestern Christian Advocate the editor calls attention to the enormous expense of music in American churches. It is computed that \$10,000,000 go for organs, \$30,000,000 for choir salaries, \$25,000,000 for organists' salaries and \$7,500,000 for sheet music, etc. Rather tartly the N. C. A. editor comments: "After this it is not to be wondered at that little is left to teach the heathen to sing the song of the redeemed." The other side to the question is that churches, if they have music at all, should have good music delivered by good performers, and that is not a cheap process.

GLUCK LETTERS.

The Gluck Society of Germany is having a collection of letters by Gluck prepared for publication. The work is in the hands of Erich Müller. Persons possessing autograph letters of Gluck are requested to place them at the disposal of the society for a time. The address is: Nurnberger Strasse, 36, Leipzig.

WHAT'S THE ADVANTAGE?

An editorial note in the Portland (Ore.) Oregonian of March 8, 1914, says wickedly: "Helen Keller is able to hear some of the highest notes of a soprano. Then what's the advantage in being deaf?"

VARIATIONS

Behind the Scenes.

"How glorious to be an opera singer," gushed a young thing to a Metropolitan artist the other day; "to live the charmed life behind the scenes, among the great characters of opera; to discuss the ethical and musical aspects of the works; to argue the pros and cons of the fine points of vocalism; to build up individual interpretations through helpful demonstration and suggestion; and to unite in creating the atmosphere back of the footlights which the audience experiences in front of them. Oh, it must be glorious, uplifting, heavenly. I attended 'Götterdämmerung' last night. How I wondered what the singers were talking about behind the scenes during the funeral march, that monumental inspiration, that sublime epic, that—"

"I'll tell you," answered the great one addressed. "Brünnhilde and Gutrune were comparing cabins on the Kaiserin Anna Ulrike; the Rhine Maidens were admiring a new Scotch plaid steamer cap which Wotan was showing about; Siegfried was advising Waltraute to take her small trunk to the boat on a taxicab and save expressage; Gunther, Hagen and Alberich were agreeing to form their own 'Skaat' party all the way over in the smoking room of the Kronprinzessin Gretchen Marie; Erda inquired from Froh how much she ought to tip the stewards, and Freia and Donner were arguing as to whether the Pilsener on board would be draught or bottled. In the meantime the chorus and the stage manager—"

But the gushing questioner, her hands pressed to her ears, had fled.

The Art of Erin.

B. H. Barrows, United States Consul at Dublin, Ireland, from 1876 to 1885, and later in our country's customs service at Omaha, Neb., wrote to Thomas J. Kelly, of the latter city:

"MY DEAR TOM KELLY—Long ago, far back among the stranded years—other times, other men—a scrambly note like this would reach me: 'Come tonight at 7—no clothes—boiled shoulder—Maas is here!'"

"And the scrambly note would have for its author Dr. Thomas Nedley, next to Father Healey the greatest raconteur in Ireland. And did not this note take first place beyond all created dinners? Believe me, yes. For the kings were there: Joseph Maas, the noblest tenor of his time, and Foli the basso, and Carl Rosa and the rest. And was not 'no clothes' simple Saxon for 'come as you please,' and the 'boiled shoulder' a flimsy, transparent pretense for an archangel night of song.

These memories are with me yet, and you brought them back to me again as fresh as Irish sod the other afternoon when you sang the old songs as they ought to be sung—the plaintive croon of a saddened nation—not the howling of bacchanals. I have not heard 'Carregdhoun' sung since Dr. Nedley used to sing it for us—every operatic star obstinately refusing to shine until we heard that beautiful voice.

"But, forgive me my anecdote, I only wanted to express my delight at hearing the old songs sung by a genuine Irishman, and you will let me say, by a genuine artist. And Mrs. Kelly shares first honors with you. To many it was a revelation, to all a sincere pleasure, but better yet, it was an education to every listener. In doing this service you not only delighted your friends with an artistic song recital, but you have achieved something far higher, which was to teach them the tenderness, the pathos and the hidden tears of Irish song.

"Faithfully yours,
"B. H. BARROWS."

With Castanet Obligato.

In the event of complete pacification of Mexico by the rebels, the national hymn will of course be a Villanelle. And Massenet's "Werther" (if pronounced Huerta) is to be forbidden at the Opera in the City of Mexico.

Should Dandruff Be Encouraged?

Josef Hofmann's new book on piano playing tells four important things:

1. Wash the keyboard before using your piano in the morning.

2. The height of the piano seat is to be the same when you practise as when you play for people.

3. Do not bite your finger nails.

4. "If the soloist be a man the accompanist should precede him on the stage in order to arrange his music, the height of his seat or whatever may be necessary, during which time the soloist salutes the audience. For these reasons it should be the same when the soloist is a woman, but as women are of the feminine persuasion it will, perhaps, look better if the accompanist yields precedence to her."

We Take the Bet.

This was in the Los Angeles Graphic of recent date: "Rudolf Friml is passing a few weeks in Los Angeles after

a successful season of his musical comedies in the East. They are fine pot-boilers and are turning in nice royalties, but I will wager Mr. Friml would rather write sonatas."

Gripping or Griping?

No. Wellgunde, we did not say that Schönberg and Stravinsky represented two musical cramps. We distinctly wrote "camps."

A Polyphonic Proboscis.

Rostand recently picked out a new composer for "Cyrano," as he did not appear to be pleased with the Damosch version. We suggest that the forthcoming opera take a step in advance of its predecessor by having the motif of Cyrano's nose blown on the bugle, and the theme of the pastry shop represented by a jelly roll on the drum.

An Effective Score.

As this is the baseball season, even the musical mind jumps to the inevitable conclusion that the score in the grand opera tilt now stands:

Metropolitan Opera House..... 2
Oscar Hammerstein 0

A Poetical Press Agent.

In Cleveland, Ohio, mere billboarding and newspaper advertising are not considered sufficient inducements to attract people to the play, so in the program of the Colonial Theatre (March 23, 1914) the disinterested urger of attendance breaks into rhymed praise regarding a piece called "The Bird of Paradise":

Ho! ye, who are slaving in cities and smoke,
Who look upon life as a serious joke,
Whose laugh is a cackle, and sleep a distress,
Whose gods are admittedly money and dress,
Peer on past the curtain some night,
Discover a world that is laughing and bright.

"The Bird of Paradise"—wondrously fair—
Is smiling and tossing her inky-black hair;
"Flower-covered fingers of tropical suns"
Capture your senses, and memory runs
Back to the hours of your laughter and play,
Back to the days that seem so far away.

Give me a hut on a Hawaiian beach,
Give me Luana, the Hawaiian peach;
Give me the Hawaiian's peaceful content,
Happy-go-lucky and not worth a cent;
Give me the place where the moon and the sun
Ocean and flowers all join in the fun;
Give me the place where a child you must be—
That is the spot and the life that suits me.

There's where you learn to be happy though poor,
There's where you learn to eat off the floor,
There's where you learn to turn work into play,
There's where you learn to be laughing and gay;
There's where you never have "heads" and "remorse,"
There's where they never apply for divorce,
There's where Jack Frost or Old Winter ne'er nips,
There's where they die with a smile on their lips.

There's where "Aloha" means "God speed and love,"
There's where crowds never jostle or shove;
Subways and "L" trains are 'way past their ken;
Men are but boys and boys are all men.
"Mericans think about love, but not know."
(One of the lines that you'll hear in the show).
That fits the cast, for nowhere can you beat
Hawaiian girls making love—'tis a treat.

So, when the clock jingles out that it's eight,
So, when you hurry for fear you'll be late,
So, when you scowl at the meek office boy,
So, when you think you'd know how to enjoy
Life if you only had money to burn,
Go see this play—feel your shrivelled heart yearn
Just for a year, or a month, or a day,
Just for a chance to live "Hawaiian way."

Active Art.

Successful Feminist movements are Anna Pavlova's dancing and Maud Powell's bowing.

A Toothsome Item.

Charles L. Wagner, a much better manager than Richard of the same name, sends this item, which appeared recently in the Wichita (Kan.) Eagle:

"An upper plate, the complement of nature for some one's mouth, was found Monday night in one of the coaches of the Missouri Pacific train which arrived from Hutchinson. This is the same train that brought John McCormack, the Irish tenor, to Wichita, but no one from his party reported the loss of any teeth, so the plate lies unclaimed in the desk of the chief clerk for the superintendent. It was turned in by Conductor F. J. Rose."

An Ideal Carmen.

It is reported that a Russian girl, who is interesting the

physicians, has a temperature of 122. I'll wager she's of Spanish descent.—New York Morning Telegraph.

Musical Comedy.

From the dialogue in "Maids of Athens":

Detective Van Green—"I'm a violinist; you're only a fiddler."

Detective Dyke Green—"You're a violinist, are you? Why, you don't know the bridge from the splash-board. What are the strings?"

Detective Van Green (triumphantly)—"A, e, i, o, u."

Considerable Proprietor.

SWORN STATEMENT MADE UNDER POSTAL LAW.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., Required by the Act of August 24, 1912, of PACIFIC COAST MUSICAL REVIEW, published WEEKLY at San Francisco, Cal., for April 1, 1914.

NAME OF

EditorALFRED METZGER
Managing EditorALFRED METZGER
Business ManagerALFRED METZGER
PublisherALFRED METZGER

POST OFFICE ADDRESS,

San Francisco.

Owners: (If a corporation, give names and addresses of stockholders holding 1 per cent. or more of total amount of stock.)

ALFRED METZGER.

Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities.

NONE.

(Signed) ALFRED METZGER.

Sworn to and subscribed before me this twenty-ninth day of September, 1913.

M. A. BRUSIE.

Notary Public in and for the City and County of San Francisco, State of California, 129 Sutter Street.

[SEAL.]

(My Commission expires September 24, 1914.)

Why Is a Critic?

Rise, musicians, and protest against adverse criticism in the daily newspapers. Shop owners and hotel keepers never would stand such treatment as that to which you tamely submit. Imagine the paid reviewer of department stores writing: "The velvets are of fine grade, but the linens reveal execrable quality. Avoid the leather goods. The valises are too high in price, they don't wear well, and their locks won't work. Nothing more shoddy than the new line of hosiery has been seen here for years." Or a public critic of hotels: "The rooms at the Greeley Square are stifling. The hot water refuses to run. The towels are damp. The food is abominable. It reaches the table cold and everything is without taste or seasoning. The pastry is stale, the spinach sandy, and the waiters are insolent and habitually make incorrect change." How long would the shopkeepers and hoteliers stand such cavalier criticism?

The Voice of the Master

Through two exceedingly interesting letters which he publishes in the Boston Daily Advertiser, Louis C. Elson throws some characteristic sidelights on the art views and ideals of Leschetizky. "In these days," says Mr. Elson, "when hosts of piano teachers are shouting 'Leschetizky Method,' and sometimes disagreeing about its details, it may be of especial importance to read two letters from the eminent piano teacher to our great resident teacher, Carl Stasny, regarding his pedagogical beliefs. . . . These two important letters were written about fifteen years ago, but have never before been made public. They are the earnest utterances of a great teacher upon a subject which will interest all American musicians."

Some extracts from the Leschetizky letters are as follows:

"Very Honored Mr. Stasny:

"Your treasured lines, after considerable traveling to and fro, have at length reached me. . . . I am personally against any fixed principle in instruction; every pupil must, in my opinion, be treated differently according to circumstances. Therefore, I could never come to a decision to publish a Piano School, since such a work would demand a definite line of work which would need to be logically followed. 'All roads lead to Rome,' they say, and there is something true in the saying. But the by-paths are, in my opinion, a matter of considerable importance. Therefore, I hold, above all things, to a correct beginning. . . .

"In general I am against all exercises which are not actually heard, and I hold the dumb keyboard to be of value only to the advanced artist who can tell by his ex-

periened sensations whether he is using the right touch and playing equally."

"With pleasure I certify that your 'Finger Training' is well adapted to bring the obstinate fingers to training and reason, if the performing pupil and the by-sitting teacher are earnest and understand them. . . .

"In general I think that far too many schools for the development of piano technic have already been written and published. In 1850-60 hundreds of such publications did not exist. The great piano virtuosos existing then had, nevertheless, quite as good a technic as those of the present time. Piano technic has become more general, but not greater, since that time. Is, for example, the 'Don Juan' fantasia, by Liszt, easier now than it was then? Are there more difficult piano works and studies now than those of Alkan, Chopin, Kessler, Henselt, Liszt, etc., which existed fifty years ago and were played by the artists then?

"An epoch which had as contemporaries such artists as Liszt, Thalberg, Henselt, Dreyschock, Doehler, Willmers, Clara Schumann, Pleyel, etc., has not come again. . . . While there are many more young people who play pretty well, yes, even very well, yet the ranks of the very good and excellent pianists are no more crowded than they were in the time of the Messiah of the Piano—Franz Liszt."

Musical Signs of Spring.

STUDIO FOR RENT.	METROPOLITAN OPERA HOUSE. — CLOSED. — WILL REOPEN NEXT NOVEMBER.
CROSS-SEA CO. SAILINGS EVERY TUESDAY AND THURSDAY. — SPEED, COMFORT AND SAFETY.	SWAMPVILLE MUSICAL FESTIVAL. CHORUS OF 11. FIREMEN'S QUARTET. COLORED BAND. FIDDLERS' CONTEST. 100-YARD DASH. POTATO RACE.

Imaginary Misprints.

"Paderewski has made a great mane for himself."
"She sang the 'Leibstod' from 'Tristan and Isolde.'"

Easy Come, Easy Go.

Frederick G. Bourne, head of the Singer Sewing Machine Company, has contributed \$500,000 as a fund to endow a choir school for the Cathedral of St. John the Divine.

Old Stuff.

Under the caption of "From the Cambridge Local Examinations," the Monthly Musical Record for April, 1914, publishes this:

Q.—How many Symphonies did Beethoven write?
A.—Three: the Third, the Fifth, and the Ninth.
Poor as the foregoing jest is, it appeared first in this column exactly seven years, three months and two days ago.

Camphored for the Summer.

"Her (his) voice was in its best estate."
"Beethoven, the giant of music."
"Mighty Bach."
"Sunny Mozart."
"Well merited applause."
"Sustained excellence."
"Lofty flight."
"Impeccable."
"Thrice admirable."
"An impassioned Radames."
"Voiced a message."
"Luminous interpretation."
"Searching reading."
"Imperative encores."
"A sinister Scarpia."
"A closely packed house."
"Enthusiasm ran rife."
"Sovereign mastery."
"Majestically broad."
"Broadly majestic."

(In September.) "The season will be one of the most brilliant in the musical annals of New York."

(In April.) "The season was uneventful."

LEONARD LIEBLING.

"How old is she?"
"I don't know exactly, but she can remember when the waltz and two step were considered immodest."—Detroit Free Press.

GRAND OPERA IN NEW YORK.

Double Bill and "Gala Performance" Included in the Metropolitan Offerings—"Natoma" the Closing Bill at the Century Opera House—Sunday Evening Operatic Concerts.

METROPOLITAN OPERA HOUSE.

Double Bill, April 13.

"Hänsel and Gretel" and "Pagliacci" formed the pair of operas which drew a vast attendance on Monday night of last week. Bella Alten and Marie Mattfeld were the frisky pair in the Humperdinck fairy piece.

In "Pagliacci" Caruso sang his favorite role of Canio and aroused the customary furor. Lucrezia Bori, a dainty and bewitching Nedda, found tones of sweetness for her vocal projections. Pasquale Amato, a Tonio of tremendous power, held the audience enthralled with his forceful acting and remarkable singing. Giorgio Polacco emphasized understandingly all the lyrical and dramatic moments of the score.

Gala Performance, April 14.

On Tuesday evening, April 14, a special gala performance was given. By special gala performance is meant that there was one act given of each of four different operas, namely, the first act of "Traviata," the second act of "Madame Butterfly," the first act of "Lohengrin" and the first act of "Boheme." The packed house, which filled every corner of the auditorium, afforded evidence that a melange of this kind is what the public wants. It is seldom that a single opera draws so large a crowd.

The above operas have been reviewed during the season in these columns, therefore it is unnecessary to comment upon the Tuesday evening performance.

The conductors on this occasion were Polacco for "Traviata" and "Boheme," Hertz for "Lohengrin" and Toscanini for "Madame Butterfly."

The casts were as follows:

Violetta	.....	Frieda Hempel
Flora Bervoise	.....	Jeanne Maubourg
Alfredo	.....	Italo Cristalli
Gastone	.....	Angelo Bada
Larone Doulphol	.....	Vincenzo Reschiglian
Marchese D'Obigny	.....	Bernard Bégus
"MADAME BUTTERFLY."		
Cio-Cio-San	.....	Geraldine Farrar
Suzuki	.....	Rita Fornia
Sharpless	.....	Antonio Scotti
Goro	.....	Angela Bada
Yamadori	.....	Pietro Audisio
"LOHENGGRIN."		
Heinrich der Vogler	.....	Herbert Witherspoon
Lohengrin	.....	Carl Jörn
Elsa von Brabant	.....	Johanna Gadske
Friedrich von Telramund	.....	Hermann Weil
Orrtrud	.....	Louise Homer
Der Heerrufer des Königs	.....	Carl Schlegel
"BOHEME."		
Rodolfo	.....	Enrico Caruso
Schaunard	.....	Antonio Pini-Corsi
Benoit	.....	Paolo Ananian
Mimi	.....	Frances Alda
Marcello	.....	Dinh Gilly
Colline	.....	Andrea de Segurora

"Tannhäuser," April 15.

"Tannhäuser" was given for the third and last time in the present season at the Metropolitan Opera House on Wednesday, April 15, and this performance gained some distinction from the fact that Rudolf Berger was heard as Tannhäuser, not only for the first time in New York, but for the first time on any stage. His interpretation of the role was carefully studied and showed a deep insight into the composer-author's intention. His acting, especially in the second act, and his singing of the narrative in the third act, were unusually effective. It is hardly necessary to add that his splendid stage presence and magnificent figure added greatly to the impersonation of this role, as they do to the other heroes of Wagner which he essays.

This being Mr. Berger's first appearance in this opera, it was, presumably, at the same time, Olive Fremstad's last. And that is greatly to be regretted, for it is difficult to imagine a better interpretation of the role of Venus than is given by this gifted singer. She lends to this role the illusion that seems to make her really a goddess.

Herbert Witherspoon has already been heard in the role of Landgraf Hermann and there is no special comment upon this interpretation necessary. He was in splendid voice, and his acting and singing were as dignified and artistic as they always are. The role of Elisabeth was taken by Johanna Gadske, who was greeted by much applause. The other members of the cast were the same as usual.

"Aida," April 16.

Verdi's inspired evening of melody set to an Egyptian story remains the Metropolitan's best drawing card when Caruso and Destinn sing the chief roles. They were in

splendid voice and gave an inspiring account of themselves. Margaret Ober was the Amneris, stately, impressive, opulent of voice and intensely dramatic in delivery.

Dinh Gilly is an Amonasro who brings out effectively the ferocity of the character and yet suggests also the innate nobility of the proud savage king. Leon Rothier did Ramfis, and Lenora Sparkes was a clear voiced hidden priestess in the temple scene. Toscanini conducted.

Double Bill, April 17.

The Wolf-Ferrari double bill, "L'Amore Medico" and "The Secret of Suzanne," was the Friday night offering, and demonstrated again that the latter and older opera is a much better work than its newer fellow. Wolf-Ferrari's talent is finding its proper level and now is found to consist of ability to write fluent and lyrical phrases of no great distinction and to orchestrate tastefully and delicately in a style that is a cross between the methods of Massenet and Puccini. Wolf-Ferrari could write really great music for comic light opera.

The chief contributors to the vocal enjoyments of the evening were Lucrezia Bori, a vision of beauty, Bella Alten, Italo Cristalli and Frances Alda. The last named did the part of Countess Gil in "The Secret" and delivered it with infinite histrionic charm and skill in singing. Giorgio Polacco conducted the little work with his usual refined touch and sure sense of musical characterization, while Arturo Toscanini had directorial charge of "L'Amore Medico."

"Königskinder," April 18 (Matinee).

Humperdinck's appealing opera holds its own year in and year out, precisely as the MUSICAL COURIER said it would when the work had its premier here. Carl Jörn is a poetical and moving King's Son and Geraldine Farrar provides a feast for the eye as the Goose Girl. Lila Robeson is a finely wicked Witch. Others whose parts remain in the memory are Basil Ruysdael, Albert Reiss, Rita Fornia and Marie Mattfeld.

"The Magic Flute," April 18 (Evening).

Mozart's "Die Zauberflöte," otherwise "The Magic Flute," an opera in two acts and fourteen tableaux, kept the stage mechanics fully occupied on Saturday evening, April 18, and allowed the orchestra considerable relaxation from the storm and stress of modern operas. Vocally this opera is as effective as it ever was, and the singers who sang this old music last Saturday evening could not have had better opportunities for displaying their art.

Herbert Witherspoon was born to sing the music of Sarastro, or Mozart wrote it for Herbert Witherspoon. Certain it is that the American basso could not find a part more suitable to his natural voice and dignified art than that of Sarastro.

Frieda Hempel made an impressive Queen of the Night and sang the florid and exacting arias with consummate ease.

Emmy Destinn was a forceful and earnest Pamina, and Rudolf Berger's brilliant voice was as compelling in the dramatic climaxes as it was appealing in the more tender passages. The rest of the cast hardly calls for a detailed review, for every part was well sustained by competent artists.

Lambert Murphy as First Priest and Albert Reiss in the short part of Montostatos, made as much of the music as it was possible to make of it.

Vera Curtis, Lillian Eubank, Lila Robeson, were the three ladies; Lenora Sparkes, Louise Cox, Marie Mattfeld were the three boys.

Carl Schlegel was Sprecher and Second Priest, and Julius Bayer Third Priest. The two comedy parts of Papageno and Papagena were excellently done by Robert Leonhardt and Bella Alten.

Hans Morgenstern conducted.

Metropolitan Sunday Evening Concert.

A Verdi-Wagner program was given at the Metropolitan Opera House, Sunday evening, April 19, in which several notable artists participated. In the first part of the program, which was devoted to selections from the works of Verdi, Italo Cristalli, tenor, sang "Parmi veder quel angelo," from "Rigoletto," with much beauty and clarity of tone. "Ave Maria," from "Otello," was beautifully interpreted by Frances Alda, eliciting such enthusiasm that she was forced to give an encore. Pasquale Amato's entrance was the signal for an ovation, which his singing of the "Eri tu" aria from "Un Ballo in Maschera" certainly warranted. In the Verdi part of the program also Emmy

Destinn was heard. She sang "Su quell'ali rosee," from "Trovatore," with her usual success. The two other numbers in the first part consisted of the overture to "Forza del Destino," which opened the concert, and the quartet from "Rigoletto," comprising Frances Alda, Maria Duchene, Italo Cristalli and Pasquale Amato.

The Wagner half of the program opened with the overture to "Tannhäuser," which is a favorite with the audiences at the Metropolitan, who enthusiastically applauded the work of the orchestra in this number. Carl Jörn, the noted German tenor, sang "Lohengrin's Narrative," winning warm and merited praise. Mr. Jörn also was one of the quintet from "Meistersinger," the four other singers being Emmy Destinn, Marie Mattfeld, Albert Reiss, and Carl Schlegel. The final number of this splendid program was Senta's ballad and spinning chorus from "The Flying Dutchman," in which Mesdames Destinn and Mattfeld were assisted by a chorus of women's voices.

CENTURY OPERA HOUSE.

"Natoma," Week of April 13.

"Natoma" was given at the Century Opera House for closing week of the present season. The work was prepared by the composer and there were evidences of unusually careful rehearsal, although it cannot be said that the production was perfect, the chief blemish being in the conducting of Alfred Szendrei, whose orchestra was on frequent occasions much too loud.

The role of Natoma was taken alternately by Lois Ewell and Helen Stanley; that of Lieut. Paul Merrill by Orville Harrold and Walter Wheatley; Juan Bautista Alvarado by Thomas Chalmers and Jean Theslof. The other members of the cast included Lena Mason in the role of Barbara; Gilbert Wilson; Alfred Kaufman, Samuel Adams; Louis d'Angelo; Frank Preisch, who came from the Chicago Opera Company to take the role of Jose Castro; Albertina Rasch as the dancing girl, Chiquita; Florence Coughlan and Giuseppe Interrante.

Helen Stanley was an impressive and pathetic Natoma, and sang the role with her usual brilliancy. Orville Harrold's beautiful tenor was enjoyed in the role of Lieut. Paul Merrill, although the part cannot be said to be particularly suited to him. The other members of the cast were in no way remarkable.

Century Sunday Evening Concert.

A gala concert was given on Sunday evening, April 19, at the Century Opera House by way of closing the season. This concert differed in no essential feature from the usual excellent concert given at the Century Opera House on Sunday evenings, except that most of the principals who have taken part in the Century Opera season of opera in English appeared in it. There were, however, several noticeable absences, among them being Louis Kridler, Morgan Kingston and Lois Ewell.

The program of this concert was too extended to be recorded in full. The orchestra played the prelude to Act III of "Natoma," Kaiser march of Wagner, overture to "Die Fledermaus" (J. Strauss) which won a tremendous success and made it necessary for the conductor to bow his thanks from the stage, and the "Peer Gynt" suite.

The vocal numbers were, as usual, selected mostly from popular operas, and the final number on the program was the sextet from "Lucia," done by a double sextet and the entire Century Opera chorus. Among the vocal numbers which were particularly successful was the "Dio Possente" from "Faust," admirably done by Thomas Chalmers, who as an encore sang an Irish song with much charm of manner.

Kathleen Howard sang two French folksongs, exhibiting the remarkable range of her voice by singing alternate verses of these songs first in the upper and then in lower octave (not a very artistic thing to do)! She then surprised the critics by selecting a song from Brahms as an encore. This should have been her program number. It was very much more interesting than the French songs and also very much better done. Her beautiful contralto voice and fine breath control were here in evidence, and her interpretation of the song was excellent in its breadth and depth of feeling.

Helen Stanley sang the Mirror Song from "Thais" with exceptionally perfect art. This brilliant artist gives the impression of having thoroughly studied and felt every note of what she sings, and such faultless art as hers is, indeed, unusual. As an encore she sang Schneider's "Flower Rain," and in both this and in the selection from "Thais" her enunciation was extraordinarily clear. Such splendid enunciation has rarely been heard in this city, and the use of it in opera will do much for the cause of opera in English. Helen Stanley gave a delightfully serious interpretation of these numbers and her voice, especially on the high notes was of beautiful quality.

Orville Harrold sang Rudolph's narrative from "La Bohème," exhibiting the beauty of his voice and vocal style. He won a tremendous success.

CLEVELAND CONSOLING ITSELF.

Symphony Series with Borrowed Orchestras Closes Brilliantly—Mayor Makes Speech—Conductor Stock Receives Present.

[From the Cleveland, Ohio, Town Topics.]

The series of symphony orchestra concerts, under the management of Adella Prentiss Hughes, completed its thirteenth season's, at Grays' Armory, on Tuesday evening. The program was presented by the Chicago Orchestra, under the direction of Frederick Stock, and was made memorable by the fact of its being the twenty-fifth concert of this series conducted by this eminent musician. It was celebrated in a fitting manner by the presentation of a bronze bust of Beethoven to the city's honored guest of the evening by Mayor Baker, on behalf of the subscribers to the concerts. The moment of presentation was chosen immediately after the performance of Mr. Stock's overture, "Life's Springtide," an exuberant bit of color writing, clever and original in orchestral effects, scholarly in construction.

In his presentation address the mayor called attention to the great educational influence brought to the community by this series of concerts, which have given great performances of great musical works, the list of which enumerated upon the programs of the evening brought forcibly to his mind the thought of what this symphony course has meant. It might indeed almost be called one of the institutions of higher learning in our city. Mr. Stock's own share in these concerts has been greater than that of any other conductor. The work of the Chicago Orchestra under his baton has, during these years, been acknowledged to stand in the very first rank of the great orchestras of the world. The gift is a tribute of the affection felt by his Cleveland audiences, given in recognition of the privilege they have enjoyed. Mr. Stock's response modestly voiced the spirit of the man as he praised his Cleveland audience, declaring that the value of appreciative listeners can never be lost sight of in summing up the performance of musicians.

The program book of the evening was a rival in interest with the concert itself, giving, as it did, the lists of orchestras, soloists and compositions which have been heard at these concerts. A glance at the last named shows the breadth and scope of this "institute of learning" as nothing else can. Among the sixty-eight symphonies performed, thirteen were by Beethoven (the fifth given six times), thirteen by Tchaikowsky (the "Pathétique" given five times), nine by Brahms, five were by Schumann, five by Schubert (all of the "Unfinished" symphony), eleven performances were given of the tone poems by Richard Strauss, ten of those by Liszt (seven of "Les Preludes"). The compositions of Wagner have occurred more frequently than those of any other composer, their list filling nearly two pages of the book, the prelude to "Die Meistersinger" holding the record for the highest number given, ten performances in all. Concertos for violin have included two each by Beethoven, Brahms and Tchaikowsky, one each by Bruch and Wieniawski, three by Saint-Saëns. Piano concertos were two each by Grieg, Rubinstein and Saint-Saëns, three by Liszt, one each by Beethoven, Schumann and Paderewski. Their performers have been among the greatest artists of the generation. Arias from many operas and songs of many lands have been sung by artists too numerous to count, chosen from the members of what is conceded to be the world's great opera house, and from the ranks of distinguished concert vocalists. All of which might be summed up in the statement that Cleveland, by means of a moderate subscription upon the part of one or two hundred of its wealthy citizens, is provided with a musical opportunity only equaled in the great metropolitan cities, where endowed opera houses and orchestras are maintained at enormous cost.

AMERICAN GRAND OPERA.

Baltimore, Md., April 16, 1914.

To the MUSICAL COURIER:

The MUSICAL COURIER's offer of a prize for the libretto of a grand opera in English on an American theme will, I think, lead to a new era in opera in this country.

Grand opera is the highest form of human entertainment. It attracts the largest and most cultured audiences. Its productions call for the highest efforts of the composer and scenic artist. Its excellence is an infallible standard of the cultivation of any country.

Now, the United States is the greatest and richest nation in the world. As for riches, no nation can compare with ours, yet we seem to be absolutely dependent on Europe for our grand operas. We are a commercial nation. We are beginning, however, to have leisure and inclination for the production of this highest form of entertainment, grand opera. Therefore, the offer of the MUSICAL COURIER of a prize may result in the production of this noblest work of man, by our own talent and in our own language.

Now, if the great operatic successes are carefully analyzed, it will be seen that several elements unite in com-

mon to make them what they are. First and foremost of these is the teaching of a great moral lesson. They show either the reward of virtue or the punishment of evil. Another element is the placing of the scenery and costuming out of the ordinary run of every day life. While there are exceptions to this, the rule holds good in the majority of cases.

One disadvantage under which we labor in this country is the dearth of subjects. We have not, like Europe, twenty centuries of folk lore and fairy lore to draw from. Unfortunately, such themes as "The Scarlet Letter" and the Western cowboy are not in the class of "Parsifal" or "Faust." Until we can get a theme that will rank with these works, we will lag behind Europe.

For years the writer has tried to hunt out a theme located in this country, which would rank with these masterpieces. The nearest approach to this seems to be in one direction. The history of the Aztecs is perhaps more romantic than that of any nation in the world. The historians tell us that they have reached a degree of civilization excelling in some respects anything in Europe. They had costumes more beautiful than anything modern. One of these can be seen today in Royal Museum of Vienna. It cannot be reproduced; its making is a lost art; however, the visitor to the Museum can imagine the effect produced by concourse of people draped in these exquisite garments. Made of thin cotton cloth, covered and woven with humming bird feathers, the iridescence of which is indescribably beautiful.

As illustrating the delicacy of their refinement a set of precepts given by a mother to her daughter emerging into womanhood could well be used as a model for all modern mothers. The Aztecs excelled in astronomy. The Spaniards found them in advance of any Europeans in their laws and courts which were models of fairness and equity that might well be imitated.

In contrast of this and many other admirable things, one strange blot obscured this civilization. They had great temples on which they worshipped a distant God, but their worship took the form of human sacrifices. In this, however, they were different from any other nations of which our histories tell. Other nations butchered their captives, but these Aztecs used them as a means for a great festival and religious ceremony. To quote the historian: "The victim, a youth captured in battle, was necessarily a perfect physique and free from any wounds. He was conducted into the Capital with the honors of a God. In fact, the whole idea, was that he personified the Chief Deity of the Aztec, temporarily visiting them. He was loaded with honors, feted by the Emperor and nobility, who prostrated themselves before him. He lived in the finest palace and three of the fairest maidens of the realm were appointed gladly as his wives. After a certain period, he was conducted to the summit of the temple, laid on the stone of sacrifice, his heart cut out and burned before the statue of the God while the population in the plaza below prostrated themselves in humble adoration."

The conquest of these people was more romantic than any fiction. It was based on two elements, first, the fanatical bravery of Cortez and his men who had (literally) burned their ships behind them. Second, and more important, was the firm belief held by Montezuma and his Court that Cortez personified their God from the Eastern land of dawn. The almost incredible result was the evacuation of the City of Mexico by the entire people, about 100,000 in number, and carrying their treasures with them. The historian abruptly ends his narrative by saying that they "went West."

Now, this meant the country between the city and the Gulf of California, a narrow strip where no trace of them remains. In all Mexico, there is no other trace, so the conclusions must be that they drifted North—but where?

Respectfully,

JAMES PAUL KELLY.

A Restful Summer for Kingston?

Morgan Kingston, the Century Opera Company tenor, sailed on the Olympic, April 18, for a three months' stay in his home land, England. This successful tenor's vacation will hardly be one of the restful kind, for many are the summer engagements awaiting his return to the British Isles; and then, too, there are the "Tannhäuser," the "Butterfly," the "Tales of Hoffmann," "Huguenots," "Jewels" and the "Trovatore" roles, all to be learned for next season's advent at the popular opera house in New York. But "all play and no work might make Jack a dull boy," so we are wishing the diversion at least may prove properly restful to the young tenor.

"Is your wife going to wear her diamonds to the grand opera?"

"Of course," answered Mr. Cumrox. "We can't all appreciate music, and we ought to try to make grand opera interesting even for those who go merely to look on."—Washington Star.

HIGH SCHOOL CHORUS GIVES CONCERT IN BUFFALO.

Over Six Hundred Pupils Give a Creditable Account of Themselves—Various Musical Happenings of Late.

Telephone, N. 1445 J.
819 Richmond Avenue,
Buffalo, N. Y., April 15, 1914.

On Thursday evening, April 2, a concert was given at Elmwood Music Hall, which was of great significance to the musical future of the city. It was that of the Central High School chorus of over six hundred pupils, and was for the object of raising money toward the installation of a new pipe organ in the Hutchinson High School, which is in course of construction. It means that music will be an important factor in the future high school curriculum, and that the talent discovered there will be developed as much as possible.

The success of this concert was due in a very large measure to Arthur J. Abbott, Supervisor of Music in the Public Schools, who, on this occasion, proved himself a director of high merit. To obtain such splendid unity, clean enunciation, lovely tone and artistic rendition from young and inexperienced singers was an accomplishment deserving the warm encomiums which it received from local critics.

The best number on the program was "Come Back to Erin," the singing of which might put to shame many an older choral body. The singer assisting was Mrs. C. A. Storck, whose clear and lovely voice won unstinted applause. The chorus was accompanied by the school orchestra, which was also heard in several numbers under the direction of Prof. Felix A. Cassasa. William Fuhrmann presided at the piano in a most capable manner.

A NEW COMPOSITION.

Amy Titus Worthington, a talented composer of this city, has published a new work called "A Dream of Life." It was presented in New York and won many laudatory comments for its originality of conception and poetic beauty. It is hoped that Mrs. Worthington's proposed tour next autumn will include Buffalo, that musicians here may be privileged to enjoy a performance of the music by the artist herself.

OBERLIN COLLEGE GLEE CLUB.

A delightful concert was given in the Assembly Hall of the Lafayette High School, on Saturday evening, April 4, when the Oberlin College Glee Club presented the program. The hall was filled with pupils of the school and their friends, who enjoyed to the utmost the excellent program. The club is composed of young men, who, with few exceptions, are members of the music department at Oberlin, and therefore have had such advantages as enable them to give an artistic and enjoyable performance. Their tone quality, enunciation and nuances were points worthy of commendation.

CHAMBER MUSIC CONCERT.

Mr. and Mrs. Frank Davidson gave a chamber music concert at the Linwood Avenue M. E. Church on Tuesday evening, April 14. The interesting program was presented by Mr. Beebe, Mr. Witte, Mr. Davidson and Mr. Kuhn.

CLEF CLUB CONCERT.

The Clef Club, under its director, Alfred Jury, gave the last concert of its eighth season at Elmwood Music Hall on Tuesday evening, April 14. The program consisted mainly of unaccompanied numbers, and was sung in the usual finished manner of the club, unity, precision, correct intonation and delightful tonal contrasts characterizing its work. George Harris, Jr., tenor, was the soloist. Mme. Blaamo acted as accompanist for the soloist, Mrs. George Bagnall for the club, and both proved most acceptable.

MME. CARMELA CARBONE-VALENTI.

The return of Mme. Carmela Carbone-Valenti to the concert stage is very gratifying to the friends and admirers of this talented singer. Mme. Valenti's thorough training and wide experience fit her to occupy a place of importance, not only in her home city, but wherever she shall choose to exploit her gift of voice.

BUFFALO NOTES.

Ella B. Snyder, one of Buffalo's most gifted sopranos, was the soloist at the last meeting of the Historical Society. Her exceptionally beautiful voice was heard to advantage in "Pastorale," by Veracini, and "Sunlight," by Harriet Ware. Cora J. Taylor acted as accompanist.

George E. Bagnall, a prominent musician of this city, has just been published by Denton, Cottier & Daniels, a song entitled "At the End of the Rainbow," which promises to become very successful. It is written for low voice and both in sentiment and setting is very effective.

The Aborn English Grand Opera Company will open a short season at the Teck Theatre on Monday, May 4, the operas to be presented including many old favorites and a few new to Buffalonians.

Frederick Richards Benson, baritone, of Rochester, N. Y., was heard in recital at the Twentieth Century Club on Tuesday evening, March 31. Associated with him on

the program were William E. Duckwitz, pianist, and Stanley Gething, accompanist.

Mary V. Leary, a pupil of Mrs. Gilbert Brown Rathfon, was the soloist at the convention of the Buffalo City Federation on Tuesday evening, March 24. She sang "Ernani, Involami," from "Ernani," by Verdi.

Evelyn Scotney, prima donna of the Boston Opera Company, will include Buffalo in her transcontinental tour, making her appearance at the Hotel Statler on Wednesday evening, April 29. With her on the program is associated Howard White, basso.

CORA J. TAYLOR.

Three Tenors and a Bass.

The accompanying snapshot was taken several weeks ago aboard the steamship Kronprinzessin Cecilie en route to Europe, and shows from left to right: Ferrari-Fontana, tenor of the Boston Opera Company; George Hamlin, tenor of the Chicago Grand Opera Company; Leo Slezak, tenor of the National Opera Company of Canada, and the gentleman occupying the lowest position in this group of



A GROUP OF MUSICAL CELEBRITIES.

musical celebrities is Carl Braun, basso of the Metropolitan Opera Company.

FLORENCE NOTES.

Florence, Italy, March 28, 1914.

Among the recent arrivals in Florence are Cav. B. and Mme. Palmieri, née Davidson. Several years ago he visited Florence, giving successful piano recitals. He graduated from Palermo Conservatory and practised his profession later in Malta. For several years he held the professorship in singing in the London College of Music, later was the head of the singing classes of the Dublin Academy of Music and only recently resigned to return to Italy to live. It is not yet definitely settled in which city he will remain.

Mr. and Mrs. John Powell Lenox sail on April 2 from Genoa to return to their home in Oak Park, Ill. Mrs. Lenox has engagements to sing in public soon after her arrival in America.

Micio Horszowski, the wonder child pianist of a few years, but who retired from public performances in order to complete his musical studies, appeared before the Florentine public again on March 25, when he gave a recital at Teatro Verdi. Musical critics in France and Germany, where he has played, accord him high praise, as did those of Florence.

On March 16 at Sala Filarmonica a recital was given by Signorina C. Prosperi, soprano, assisted by Signor V. Baragli, cellist. Compositions of Paisiello, Rossini, Wagner, Chopin, Schumann, Grieg, Strauss, Valentini and Popper made up the program.

"Parsifal" was given for the first time in Florence on March 2, at Politeama Fiorentina with the following cast: Amfortas C. Formischi
Gurnemanz G. Sirano
Parsifal C. Maestri
Klingsor I. Piccar
Kundry Elsa Bland

The director was Antonio Guarneri.

A service of "Passion Music" was sung at the American Church of St. James on March 26. Mabel Hastings and Messrs. Wadleigh, Slawson and Richardson were the soloists. The entire work deserved highest praise.

The "Futurists" are giving an exhibition of sculpture

on the Via Cavone. Attendance is very light and composed mostly of the curious.

Mr. Dryden, of Philadelphia, a baritone, who studied here under Lombardi, and who has been under a master in Milan, died in that city recently and his body was sent home. He was preparing for an artistic career when he was stricken with a fatal illness.

J. ALLEN.

LATE MINNEAPOLIS NEWS.

Minneapolis, Minn., April 16, 1914.

There will be very few musical affairs to chronicle before the season closes. The Minneapolis Symphony Orchestra is on its way West for the spring tour. Its last appearance in the city before this trip was on Sunday afternoon, April 12, when the orchestra played in the oratorio "Ruth," of George Schumann.

The Philharmonic Chorus (200 mixed voices) also showed that it has been carefully drilled by J. Austin Williams, and the singing of this very difficult work was a joy. Schumann, though no relation to the other Schumann of the past century, is fast forging into the front ranks of the great German composers. Two of his smaller compositions have been played here by the Minneapolis Symphony Orchestra, but no one was prepared for the original, stunning and unusual orchestral and choral effects to be heard in "Ruth."

Emil Oberhoffer showed again his skill in conducting this formidable work and made his readings most impressive. Leonora Allen sang the role of Ruth with a clear, true soprano voice. Alma Beck rendered most satisfactorily the part of Naomi. Arthur Middleton sang magnificently the role of Boaz, and Park R. Learned delivered well the brief role of the Priest. We feel a pride in the fact that Minneapolis has thus been permitted to hear a splendid rendition of one of the most beautiful and important oratorios in modern choral literature.

APOLLO CLUB IN CONCERT.

The Apollo Club, under the very efficient direction of Hal S. Woodruff, gave its last concert of the season at the Auditorium on April 14. Mr. Rhys-Herbert was the accompanist of the occasion and Oscar Grosskoff the organist.

The club sang the "Wayfaring Men," by Jungst; "Pi-broch O'Donuil D'hu," by Pointer; "The Jolly Musician," by Von Wilm; "Dreamy Lake," by Schumann; "Cossack-War Song," by Horatio Parker; "Hymn to the Madonna," by Kremser; "Jolly Fellows," by Rhys-Herbert, and a Greek war song by John Lund. In all these numbers the club sang with enthusiasm and much artistic finish. The members faithfully follow the leader, Mr. Woodruff, and the result is a proficient organization that is a great credit to Minneapolis and an element in the musical growth of the city. The club was vigorously applauded and responded to several encores.

The assisting artist was Grace Kerns, who has a high soprano voice of beautiful quality, smooth, clear and under fine control. She sang "Depuis le jour," from "Louise," by Charpentier; "My Laddie," by Thayer; "In a Garden," by Rhys-Herbert, and "Birth of Morn," by Leoni. A large audience attended this concert.

MINNEAPOLIS SCHOOL OF MUSIC NOTES.

The regular Saturday morning recital was given by Frances Kelley, piano pupil of Joyce Hazel Hetley, Edwin Krafft, violin pupil of Josephine Curtis, and Edith Ballweber, elocution pupil of Alice O'Connell.

Grace Gunderson, soprano, pupil of William H. Pontius, sang a group of solos at the Advent Church, Tuesday evening, April 14. She was accompanied by Ida Ofstad, of the public school music department, under Mary Coffin-Ford, and a piano pupil of Giuseppe Fabbrini.

Alma Shirley, soprano; Margaret Distad, contralto; Sudworth Frasier, tenor, and Leo Nadon, baritone, pupils of William H. Pontius, will give a program for the Sunshine Society at the Radisson Hotel, Saturday afternoon, April 18. They are to be accompanied by Harriet Bennett, pupil of Signa C. Olsen, and William H. Pontius.

Myrtle Erickson, soprano, pupil of William H. Pontius, will appear in a concert at the Thirty-eighth Street Congregational Church, Friday evening, April 17. She will be accompanied by Alma Shirley, piano pupil of Harrison Wall.

Charles M. Holt spent part of the Easter vacation rehearsing the University of Minnesota Dramatic Club in "The Professor's Love Story," the second play of the season for the club. It will be produced at the Princess Theatre, May 7.

The following pupils of Mr. and Mrs. Charles M. Holt and Mary G. Kellett read last week: Genevieve Washburn at Buffalo and Monticello, Minn.; Edna Grinager, Advent Church and Thirty-eighth Street Congregational Church; Dorothy Kurtzman, Masonic Temple; Beulah Brown, Monroe School; Beulah Barnes, West Hotel; Mildred Keife, North Star Lodge.

WILMA A. GILMAN.

Cincinnati Orchestra's Touring Successes

Recent enthusiastic press praises showered upon the splendid organization following its appearances in Pittsburgh, Cleveland and Buffalo.

CINCINNATI ORCHESTRA TRIUMPHS IN CONCERT.

The concert was a delightful one from beginning to end, resulting in a triumph for the orchestra and its able conductor, Dr. Ernst Kunwald.

The fifth symphony by Tchaikowsky which opened the program and sounded the highest note of the evening, is a work of immense difficulty to perform. The striking contrasts, use of vivid, dramatic effects and clear setting forth of thematic material, characterized Dr. Kunwald's conducting as on the first occasion of his visit here, with the additional advantage of now having greater ease in conveying his ideas. The work of the horn and clarinet players in the second movement of the symphony deserves a special word of praise.

The concert closed with a very effective performance of Goldmark's "Sakuntala" overture, which with the other orchestral offerings was received with the enthusiastic recognition its fine interpretation deserved.—Buffalo Evening News, March 19, 1914.

The program was interesting in its character and variety and it was played so admirably that at the end of every number Dr. Kunwald was repeatedly recalled, and there was heaped upon him applause in which he justly made his players share.

The symphony was nobly played. The body of tone was smooth as satin, liquid and luscious to the ear, and against the mass of rich, mellow sound the various solo voices of the orchestra stood out like gorgeously colored figures against the painted canvas. The performance was a triumph of orchestral virtuosity.

A beautiful performance of Goldmark's "Sakuntala" brought to an end a concert to remember with keen pleasure.—Buffalo Express, March 19, 1914.

BRILLIANT CONCERT.

EMINENT CONDUCTOR LED HIS PLAYERS WITH RARE SKILL—EMIL HEERMANN, SOLOIST.

One of the finest orchestral concerts heard in Buffalo in many seasons was the one given by the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, at Elmwood Music Hall last night.

The Cincinnati Symphony Orchestra was heard here last season, and at that time Dr. Kunwald and his men made a fine impression, but since its last appearance here the organization has improved wonderfully. The strings play with such a surety of tone, nobility and richness that one is carried away, and the reeds and brasses are immense. The velvety elegance and the absolute purity of tone in some of the soft passages is a feature of the playing of the orchestra. Dr. Kunwald led his men with a firm beat, never making the music sound forced or dry, but always striving for clarity and a sense of rhythm most intense. Clarity and a subtle feeling for the refined, poetic sentiment that never sentimentalizes; beauty of tone and bewildering palette of tonal coloring; the rare lyric sense, the witchery of varying moods woven into a web of harmonies and melodic charms and a correct expression of the composers' thoughts, are some of the things that make Dr. Kunwald and his fine body of musicians such a wonderful organization. Dr. Kunwald knows his orchestra thoroughly and treats it gratefully. Not a shade of color or a variation of dynamics but he can make it produce. He controls the orchestra like a great organist would an organ, pulling a stop here and there to produce some unexpected effect.

The program opened with a splendid reading of Symphony No. 5 by Tchaikowsky. Every movement of the symphony was exquisitely played. Special mention must be made of the playing of the French horn solo in the andante. Such soft, round tones are rare.

The concert closed with a fine reading of Goldmark's "Sakuntala."—Buffalo Commercial, March 19, 1914.

SPLENDID CONCERT PLEASES AUDITORS.

The Cincinnati Symphony Orchestra under the eminent direction of Dr. Ernst Kunwald, gave a superb concert at Elmwood Music Hall last evening, renewing the splendid impression this orchestral body has made upon local music lovers during each of its two previous visits.

To the infinite credit of Dr. Kunwald be it said he presented a program of vivid interest and musical charm.

The opening number, the Tchaikowsky symphony, No. 5, in E minor, was presented with consummate skill. Dr. Kunwald's reading bringing out all its tragic power and searching pathos touched with the imagination of a great artist and full of illuminating detail. Dr. Kunwald was recalled several times and generously insisted that the members of his orchestra rise to acknowledge the appreciation of the audience.

In the "Schauspiel" overture, by Erich Wolfgang Korngold, Dr. Kunwald's reading was alive with the individuality of the composition and revealed all the unique massing of harmonies daring in conception and treatment, but delivering a potent message which creates a desire for further expressions of this richly endowed young master. The audience received this work with enthusiastic applause.

Another notable feature of the evening was the viola concerto in A minor by Bach, played by Emil Heermann, accompanied by the orchestra, with such brilliant musicianship as to arouse unusual approbation.

The final triumphal note of the evening was reached in the overture to "Sakuntala," op. 13, by Goldmark. Again was Dr. Kunwald given another tribute before the audience dispersed.—Buffalo Courier, March 19, 1914.

CINCINNATI ORCHESTRA PLEASES BIG MUSIC LOVING AUDIENCE.

ECSTATIC PRAISE BESTOWED DR. KUNWALD, DIRECTOR OF ORGANIZATION.

Dr. Kunwald may not be unmatched among the conductors of the first rank in our immediate time. It is perilous to bear a measuring rule into the orchestral Olympus. But none of them seem to assemble more of the attributes of a great conductor or to hold them in juster balance. His industry is as tireless as it is unobtrusive; he holds all his faculties in even and ready command; the first and the deepest interest of his life is the practice of his profession and his art.

Dr. Kunwald's is that faculty of divination and that quality of impartment which differentiates the great conductor from the merely able practitioner of his art. He seems to enter into the very mind and spirit of the composer as in the Tchaikowsky symphony.

The Korngold overture was played with the same wonderful insight by Dr. Kunwald and his men.—Pittsburgh Despatch, March 18, 1914.

Dr. Kunwald gave a delightful reading of the Korngold score, his task, in this instance, being a labor of love, for he is a warm admirer of the young Viennese and delights in winning new Korngold devotees.

The entire time after the intermission was devoted to the fifth symphony of Tchaikowsky, almost as impressive a work as the perennially popular "Pathetic." Here Dr. Kunwald was in his element. His reading of the work was peculiarly his own, his ideas as to tempos, pauses and other details being frequently at variance with the so called traditions. In every instance, however, his purpose was manifest and it must be conceded that he brought out most effectively the wealth of hidden significance in this work. The chief honors go to the oboe and bassoon soloists, who had much to do and did it with splendid artistic finish.

Dr. Kunwald and his men were tremendously applauded, the entire body of musicians being compelled at the close to rise and bow their acknowledgments.—Pittsburgh Chronicle-Telegraph, March 18, 1914.

This virility seemed to be the predominating feature at the entire concert. Dr. Ernst Kunwald is a spirited conductor with a thrilling personality. He beats frantically sometimes, clenches his fists for climaxes and frequently acts as if he were swinging dumb bells instead of a baton; but in all this gesturing there is not the faintest trace of affectation or pose. He means business, when his men are playing—and he makes them play for all they're worth.

Altogether, it was one of the most satisfactory concerts of the entire series this season.—Cleveland Plain-Dealer, March 20, 1914.

The return engagement of Dr. Kunwald and his Cincinnati Orchestra brought out one of the largest audiences of the season to Gray Armory, Thursday evening.

In less than two years Dr. Kunwald has transformed a capable but by no means brilliant orchestra into a company of artists inspired, rather than led, by their gifted conductor.

Beyond cavil or praise was the reading of Beethoven's fifth symphony. There was no futile reaching out for hidden meanings. Instead, there was the nobly conceived presentation of a masterpiece, in a performance notable alike for splendor of tone, for beauty of phrasing and for perfection of detail. There was generous applause after the stirring finale, and Dr. Kunwald called upon his players to rise and bow their acknowledgments with him.

The other orchestral numbers were Mozart's sprightly overture to the "Marriage of Figaro" and Goldmark's "Sakuntala" overture.

Harold Bauer's superb delivery of the Schumann piano concerto will live long in the memories of his hearers. In this he had the able assistance of Dr. Kunwald, who led his orchestra in an accompaniment so finely attuned to the pianist's every shade of expression that one mind seemed to dominate the ensemble.—James H. Rogers in Cleveland News, March 20, 1914.

SCHUMANN-HEINK SINGS TO DELIGHTED CHICAGOANS.

Great Contralto Heard in Superb Song Program—Chicago Musical College Presents Students in Opera—Society of American Musicians' Concert—United Male Chorus Heard—Marshall Field Choral Society Gives Good Account of Itself—Sunday Concerts and Notes of Interest.

Chicago, Ill., April 19, 1914.

Mme. Schumann-Heink made her last appearance of the present season at the Studebaker Theatre under the local management of F. Wight Neumann, last Sunday afternoon, April 12. The large theatre was not big enough, however, to accommodate the innumerable admirers of the famous contralto and the Easter crowd not only filled to its last seat the large auditorium, but on the stage there were placed hundreds of chairs, which were occupied by women, who, by the way, had an opportunity to display their new Easter bonnets and gowns, and the view was regal to the eye.

Mme. Schumann-Heink, as ever, was accorded a rousing reception upon her first appearance on the stage, and with that smile which has helped to win for her the hearts of music lovers, she bowed her acknowledgment first to those upon the stage, then to her friends in the gallery, box holders and finally to the main floor contingent. Mme. Schumann-Heink had arranged a popular request program, which opened with the Spring aria from Saint-Saëns'

"Samson and Delilah," and showed the artist in splendid fettle. The next number, "I Have Lost My Orpheus," from Gluck's opera of that name, was sung with deep feeling and called for outbursts of plaudits. The ever popular aria, "Dost Thou Knowest the Land," from Thomas' "Mignon," proved to be in high favor with the public; likewise, the aria "Ah mon fils," from Meyerbeer's "Le Prophète." The first group was ended by the aria from Wagner's "Tannhäuser," "Hirtenknecht lied," which could have been repeated, but instead Mme. Schumann-Heink gave as encore the "Bolero," by Ardit.

The third group brought forth the song cycle "Frauenliebe und Leben," and the last group was made up of Arthur Foote's Irish folksong, "The Nile," by Leroux; "His Lullaby," by Carrie Jacobs Bond; Gertrude Ross' "Dawn in the Desert" and "Way Down Upon the Swance River," concluded Schumann-Heink's offerings.

Katharine Hoffman, as ever, played most artistic accompaniments and gave excellent support to the recitalist. Nina Fletcher was the assisting artist and played selections by Wieniawski, Brahms, Joachim, Wagner, Wilhelmj and Ketten Loeffler.

CHICAGO MUSICAL COLLEGE PRESENTS ITS STUDENTS.

Last Tuesday afternoon, April 14, at the Studebaker Theatre the Chicago Musical College presented the students of the school of opera in Jacques Offenbach's one act operetta "Paquerette" (sung in English), the "Mad Scene" of "Lucia" (in Italian), and the second act of "Lohengrin" (given in German). The students of the ballet class danced the "Petite Tonkinoise," then the Schubert "Ballet Rosamunde," the Weber "Invitation to the Waltz," Beethoven's "Menuet," Sartorio's "In High Spirits," Schubert's "Moment Musical I and II," Tchaikowsky's "Ballet Dornroschen," Delibes' "Pizzicato," Moszkowski's "Tarentella," Dvorák's "Humoreske," and Scharwenka's "Polish Dance." The finale was given by the corps de ballet, which presented itself in Strauss' "Roses of the South."

The opera performance was under the supervision of Adolf Muhlmann and Karl Reckzeh conducted the orchestra. Mr. Muhlmann, who for fourteen years was one of the leading baritones with the Metropolitan Opera Com-

pany of New York, and who for the last two years has been at the head of the vocal department of the Chicago Musical College, deserves great credit for the splendid results obtained by the opera school under his artistic guidance.

Mr. Muhlmann was not satisfied with presenting only his students in operas translated in English, but coached his young talent in the vernacular. The performance as a whole was praiseworthy in many respects, even though the male element, with one exception, was not present; the young ladies did well, one of them who took the part of a young man being unfortunate enough to lose on the stage a poorly pasted mustache and goatee. She finished the act minus the necessary make-up, which would make here appear as a boy, but she sang well and made one forget a hilarious moment in the day's offering.

The stage settings were adequate and the hand of Adolf Muhlmann was felt everywhere. The Chicago Musical College must be proud to possess Mr. Muhlmann as head of its vocal and operatic department, as the presentation of the different operas reflected credit not only on the pupils and their mentor, but also on the school in which they are being taught.

The second part of the program made up of the ballet, presented under the direction of Marie Jung, was on par with the operatic presentation. Mme. Jung has had much experience in the ballet field and her previous connection with opera houses was well manifested by the results obtained with her young material. The addition of the ballet department to the Chicago Musical College has done much toward educating young women in the terpsichorean art, and already at this early date the results obtained have been shown by the engagements of many American ballerines in the rank of the local grand opera company, and most of those who secured employment were pupils from the ballet class at the college.

The audience was large and enthusiastic and most of the teachers at the school honored Mr. Muhlmann and Mme. Jung by their presence and many other musicians went to enjoy a very agreeable matinee.

SOCIETY OF AMERICAN MUSICIANS' CONCERT.

The Society of American Musicians presented at its first concert, at Fullerton Hall, last Tuesday evening, April 14, Moses Boguslawski, Kansas City pianist; Marion Green, baritone, and John A. Carpenter, composer. Preceding the recital Walter Spry, president of the Society of American Musicians, spoke a few words concerning this new society, its object in the musical life and the help that the society hopes to be to the young American musicians. Mr. Spry and his speech were well received.

Following this, Mr. Boguslawski, who once was a resident student in this locality, but for the last few years has been a member of a school in Kansas City, presented himself as a professional pianist in a program which included the organ prelude and fugue by Bach-Busoni, Brahms' variations on a Paganini theme, Huss' nocturne D major, Brockway's humoresque, MacDowell's concert etude F sharp major and three Chopin groups, the first one comprising the waltzes in C sharp minor and A minor, three etudes, the E major, C minor and B minor, and he closed his program with the polonaise in F sharp minor.

Mr. Boguslawski was heard by this reviewer only in his two first numbers, which, however, formed the backbone of the program, and as a matter of record it may be stated that he played exceptionally well and won an overwhelming success.

The other soloist, Marion Green, was heard in songs by Chicago's foremost composer, John A. Carpenter, who presided at the piano and played for the singer most artistic accompaniments. The songs presented by the composer and his worthy interpreter, Mr. Green, were "May the Maiden," "The Cock Shall Crow," "Go, Lovely Rose," "Come, Dance the Jig," "Looking Glass River," "A Cradle Song," and "Don't Cease." Mr. Carpenter's compositions have often been heard on programs this season and there is a reason for the popularity of his songs among the musicians. They are modern, yet harmonious and melodious. Mr. Carpenter could not hope for a better interpreter of his songs than Marion Green, whose fine voice was displayed to advantage in the above mentioned selections. Many singers of international reputation have been heard in some of those songs, but none gave more pleasure than Mr. Green. Singer, composer and songs shared alike in the success of the evening and were applauded to the echo by an audience made up most exclusively of Chicago's best known artists, teachers and concert goers.

CAROLYN WILLARD IS BUSY.

Carolyn Willard, pianist, announces her second summer session, which will open on June 22, at Union City, on the St. Joe River, Mich. Registration can be made for five or eight weeks and the accommodations in the village are very reasonable. Speaking about Miss Willard, it will be interesting to note that she has arranged for four recitals by students in the Little Theatre. The first one will take place on May 4, when Vida Roe will furnish the program. Elsie Simpson will be heard at the second, which will take



FRANCES INGRAM

Management: SHAW & TUCKER Orchestra Building, Chicago

SHEFFIELD, Tenor

Management: Concert Direction M. H. HANSON, 437 Fifth Ave., New York.
Private address: 4654 Beacon St., Chicago, Ill.

SAMETINI

Holland's Greatest
VIOLINIST
Management
Redpath Musical Bureau
Chicago

STEVENSON (TEWKSBURY)
SOPRANO
Address
4430 Berkeley Avenue, Chicago
Telephone, Oakland 1870

RAMON B. GIRVIN
VIOLINIST

American Conservatory, Chicago, Ill.

MARION GREEN

THOMAS N. MAC BURNIEY

MR.
and MRS.

HERMAN DEVRIES

Will Remain in Chicago This Summer

Registration for Summer Term Now Open

STUDIOS: 518-528 FINE ARTS BUILDING, CHICAGO, ILL.

LECTURES, OPERA TALKS, AND PIANO LECTURE RECITALS

By

HENRIETTE WEBER

Also the Larkin-Weber Recitals

Consisting of

OPERA, LECTURE RECITALS AND MELODRAMES and
THE CHICAGO PIANO QUARTETTE

Henriette Weber, piano; Fritz Itte, violin;
Carl Klammtstein, cello; A. Van Der Voort, viola.
Specializing in Opera Programs.

Arrangements with Distinguished American Singers as Soloists

FOR TERMS AND DATES ADDRESS MISS H. WEBER

Auditorium Building, Chicago, Ill., Phone Harrison 4865-4869

BUSH TEMPLE CONSERVATORY

N. Clark St. and Chicago Ave., Chicago Mr. Kenneth M. Bradley, Pres.

SUMMER SESSION
BEGINNING JUNE 22

Special Courses in
Expression Music Languages

Dramatic Art Public School Music

Conducted by an unsurpassed faculty including
Mme. Julie Rive-King, Guy Herbert Woodard,
Miss Grace Steward Potter, Harold Von Minkwitz,
Frank B. Webster, Ernest O. Todd, Mme. Justine
Wagner, Edgar A. Nelson, Miss Adelaide G. Lewis
The management announces the exclusive teaching
engagement of the world's most famous baritone:



CHARLES W. CLARK

Students wishing private lessons with any of the above
named Artists should make application in advance.

The Bush Temple Conservatory is the only Conservatory in
Chicago which has its own Dormitory.

Reservation of rooms must be made in advance.

For Catalog and special literature address: Edward H. Schwenker, Sec'y

BASSO CANTANTE

Auditorium Building, Chicago

Home Phone Ravenswood 8774 Studio Phone Harrison 4864

BARITONE

Voice Production Song Recitals

Three years assistant to Frank King Clark

Suite 609 Fine Arts Building, Chicago, Ill.

Phone Harrison 6889

place on May 11, and Luella Sweet will furnish the program at the last one, on May 18.

RAGNA LINNE'S STUDENTS IN DEMAND.

Anna Gruelich, soprano and pupil of Ragna Linne, has been selected as soloist at the Second Baptist Church. Mme. Linne has many of her students busily engaged around Chicago, concertizing or doing church work.

CONCERT BY UNITED MALE CHORUS OF CHICAGO.

The United Male Chorus of Chicago gave a vocal and instrumental concert at the Auditorium, Sunday afternoon, April 18. There were eight hundred singers under the direction of Karl Rechek, assisted by Mabel Sharp Herdian, soprano; Adolph Gill, tenor; Emermann Stoeber, cellist, and sixty members of the Chicago Symphony Orchestra under the direction of Frederick Stock.

HERMAN DEVRIES' STUDENTS IN ANOTHER OPERATIC PERFORMANCE.

Herman Devries will present his students in another operatic performance in a down-town theatre the latter part of May. On this occasion Mr. Devries will present the second act of "Samson and Delilah," by Saint-Saëns. Mrs. Gilbert Wyncoop will be the Delilah, Alfred A. Kanberg the Samson and Harry Thomson will sing the role of the high priest. The third act of "Aida" (Nile scene) will be given by request with Hazel Eden Mudge as the Ethiopian princess, Marie Yahr as Amneris, Beecker E. Burton as Radames, Harry Thomson as Amonasro and Montgomery White as Ramfis. The third act of Massenet's "Werther" will be presented in French with Mrs. J. Mitchell Hoyt, Mrs. Thomas J. Prindiville, Grant Kimbell and Charles Rouse.

The final offering will be the last act of "Mignon," by Ambroise Thomas, with Lillian Gottlieb, Mabel Cox, Harriet Stuart, Alfred A. Kanberg and Frederick T. Blum in the principal roles.

PUBLIC LIBRARY TO HAVE MUSIC BRANCH.

At a meeting of the board of directors of the Chicago Public Library last Monday evening, April 13, a resolution was adopted to install a department of music in the public library for the benefit of music students. The resolution in part follows:

"The interest in music has grown with such rapidity during the past generation that its special needs are demanding attention from public libraries. Many know something of music as an art, but music as a business has recently begun to force consideration from commercial bodies, because they have discovered that its volume represents too large a sum to be ignored."

HIGHLAND PARK SERIES.

The second of the annual series of musical events has been arranged for Highland Park and this year's Moraine Musicales will begin on April 25, with the Armour Glee and Mandolin Club, an organization of forty vocal and instrumental artists who will present the same program which they gave at the Whitney Opera House recently. The special soloist engaged for this event is Augusta Alberti, contralto, who will make her initial appearance in this vicinity at this time.

The May Day event which was such a notable success last year will, on this occasion, introduce to North Shore music lovers, Anita Carranza, the Mexican soprano who is already known to a number of Chicago concert goers who have had the opportunity for hearing her Mexican songs and operatic selections. Senorita Carranza has a large and powerful coloratura voice, finely trained and has become known as a temperamental artist, ranking with the best in the metropolitan circles. She will be assisted by Irene Stolofsky, the Russian violinist, and Isabel Hallanger, the Norwegian pianist, presenting a program which will later be given throughout the Central West under the name of the International Artists Company.

For the concluding program to be given on May 9, Eugene de Rippard, the French cellist, has been engaged. Mr. de Rippard toured with Melba and other distinguished concert artists and will give a recital at the Fine Arts Theatre on May 10. He plans to locate in the Central West and will make his first appearance in the Highland Park Series. Mrs. Fletcher Dobyns of Winnéka, well known in social and political circles, will make her Chicago debut on this occasion as this will be her first appearance as a professional concert artist. Mrs. Dobyns will present a number of operatic selections likely to interest the public; she has repeatedly refused offers for operatic engagements. Grace Kessler, pianist with the Steindel Trio last season, will also be on the program with Eugene de Rippard and Mrs. Fletcher Dobyns.

RECITALS AT THE AMERICAN CONSERVATORY.

A recital will be given by advanced pupils of Kurt Wanieck, of the American Conservatory, Thursday evening, April 23, at Kimball Hall. William J. Stone, tenor, will assist.

Heniot Levy will present a number of his advanced pupils in recital Saturday afternoon, April 25, at Kimball Hall.

SINAI ORCHESTRAL CONCERT.

Albert Linquest, tenor, will be the soloist at the twenty-fifth and last Sinai Orchestral concert this season, to be

given Sunday evening, April 19, at Sinai Temple. He will sing "Salve Dimora" from "Faust" and a group of songs. The orchestra, under the direction of Arthur Dunham, will render selections by Weber, Boccherini, Ketten, Moes, Offenbach, Bosquet, and Meyseder Helmesberger, Mr. Dunham will also play an organ solo.

MARSHALL FIELD CHORAL SOCIETY CONCERT.

The Marshall Field & Co. Choral Society presented at Orchestra Hall last Thursday evening, April 16, Arthur Sullivan's "The Golden Legend" and Grieg's "Olaf Trygvasson." Among the soloists in the "Golden Legend" were Lucille Stevenson, soprano; Rose Lutiger Gannon, contralto; Albert Lindquest, tenor, and Arthur Middleton, basso. The same soloists, with the exception of Mr. Lindquest, appeared in "Olaf Trygvasson." The Marshall Field Choral Society has been well trained, and its singing would have been a credit to more than one professional choral society. The voices blend well, the different shadings were well accentuated and the work was most satisfactory.

The soloists were well chosen and each can be highly congratulated for the success of the performance. Lucille Stevenson gave new proof of her art and vocal equipment and again she scored a huge success. Mrs. Gannon sang gloriously her soli. She is a most reliable contralto, always gives great pleasure to her many admirers, not only because of the beauty of her voice, but because of its impeccable production, and also because of her distinct enunciation of the text. Albert Lindquest, who has been heard often this season, proved to be an oratorio tenor of the first order. He sang with excellent musicianship, and revealed once more a voice of pleasing quality, which, on this occasion, he used with more freedom than heretofore and the sweetness of the voice was more remarkable, since he did not force his tones; his debut here as an oratorio singer presages well for future appearances. Arthur Middleton, a pillar of strength in any oratorio production, was in excellent form and from his throat came out notes of wonderful resonance, big, sonorous, yet Mr. Middleton knows so well how to guide his voice that those big tones can be curved into whispering pianissimos which carry to the most remote seat in the large auditorium. The chorus and soloists were ably assisted by members of the Chicago Symphony Orchestra.

MANAGER GUNN PRESENTS STUDENTS IN RECITAL.

Manager Gunn presented on Sunday afternoon, April 19, Helen Desmond, pianist, and Minnie Cedargreen, violinist, in a joint recital at the Fine Arts Theatre. The sonata for piano and violin by Leo Sowerby, a young and talented Chicago composer, had on this occasion its first hearing.

HENRIETTE WEBER QUARTET.

Last Sunday evening, under the auspices of the Chicago Woman's Club, the twenty-fifth program of opera evenings was given at Fullerton Memorial Hall. The Henriette Weber Quartet and Louise Harrison Slade, contralto, furnished the program. At the next opera evening assisting the Henriette Weber Quartet will be Marion Green, bass, and Marjorie Dodge Warner, soprano.

HERMAN DEVRIES TO STAY IN AMERICA THIS SUMMER.

Mr. and Mrs. Herman Devries have received so many applications for a summer course that they have decided not to go abroad this summer, but will pass most of the summer teaching out of town students. Pupils desirous of studying with Mr. Devries this summer should make reservations at once, as otherwise they may be disappointed. Mrs. Devries' time is also in demand and reservations should be made in the near future.

CAROLYN WILLARD'S SUCCESS IN CHICAGO RECITAL.

Carolyn Willard, who recently gave a piano recital in Chicago at the Fine Arts Theatre, won the following high tributes from the Chicago press:

A joint recital by Carolyn Willard, pianist, and Maude Fenlon Bollman, soprano, was given at the Fine Arts Theatre last night. Both artists prepared programs of somewhat unusual quality. Miss Willard included among her more conventional offerings an etude by Rubinstein, whose name is seldom seen on latter day programs, and a novelty by the boy composer, Erich Wolfgang Korngold. She is a player of striking merit, possessed of a firm, solid touch, a more than adequate technical development, and a fine, well poised imagination. Her playing of an etude and two preludes by Chopin was delightful, and the Rubinstein number following was dashing and resonant.—Evening Journal, April 7, 1914.

The program was set forth to the evident pleasure of those who hearkened to it. Miss Willard opened the concert with a transcription by Saint-Saëns of a bourrée—it is not a gavotte as the French master styled it—from the B minor sonata for violin alone by Bach. The pianist put excellent qualities of art into this work and into Bach's F minor prelude and fugue.—Record-Herald, April 7, 1914.

The concert given yesterday in the Fine Arts Theatre by the local pianist, Carolyn Willard, left an extremely favorable impression and showed natural gifts and ability. In the first group, in the interpretation of which Miss Willard immediately showed herself to be the possessor of remarkable pianistic talent. The presentation of Bach's F minor prelude and fugue stood out particularly. In

the clear and highly plastic conception of the fugue and in the manner in which the artist expressed the sad and tender mood of the prelude was revealed an innate comprehension of the meaning of the composer. The effective rendering of the E flat major etude by Paganini-Liszt gave evidence of other valuable qualities brilliant and virtuoso in character.

In the second group, which included Chopin's E major etude, the B minor and G major preludes and a concert study by Rubinstein, the pianist charmed through her beautifully sounded cantilena her facile finger technique and rare and sensitive conceptions.—Chicago Press, April 7, 1914.

HANNA BUTLER'S PUPIL IN DEMAND.

Genevieve Barry, soprano, will appear on April 24 before the Edgewater Club. On April 25 she will sing before the Catholic Women's League at a luncheon to be given at the Gold Room of the Congress Hotel. On April 26 she will sing for the Wesley M. E. Church, and on May 3 she is to furnish the program for the Men's Civic Club of Chicago. Miss Barry is one of Hanna Butler's busy pupils.

OPERATIC RECITAL-LECTURE.

Henriette Weber and Irene Larkin will give an operatic recital-lecture on "Ariane et Barbe Bleue" for the Woman's Club of Milwaukee on Thursday, April 23. On Friday, April 24, they will give a lecture on "Parsifal" before the Milwaukee Downer College.

OPERA ARTISTS IN CHICAGO.

At the Congress Hotel this week we bowed to many familiar and friendly opera singers from the Chicago Grand Opera Company. It was the advance guard of the company, which will play next week in Milwaukee, thus completing the transcontinental tour.

PAULINE MEYER TO GIVE RECITAL.

Harriet Martin Snow announces a piano recital to be given by Pauline Meyer in the Fine Arts Theatre on Sunday afternoon, April 26.

FINE ARTS TO MOVIES.

Another theatre in which concerts were given in this city is soon to change hands, and this time the Fine Arts Theatre, which is parallel to the Studebaker, being harbored in the same building, will have also a similar fate—viz., it will be turned into a moving picture theatre. Chicago needs a hall devoted exclusively to concerts and recitals and the building of that hall would, from a commercial standpoint, be a paying proposition, as both the Fine Arts and Studebaker Theatres' management have made a good living out of the rental of those theatres to musical enterprises, and even if a new hall were constructed and the owner were to charge a price far less than the exorbitant fees asked for the two above mentioned houses, the capitalists would get a big dividend on the money invested.

ARMAND CRABBE SINGS BEFORE MEAGER HOUSE.

Felix Borowski, the eminent critic of the Chicago Record-Herald, in the issue of Saturday, April 18, began his review of Mr. Crabbe's recital as follows: "A sadly meager gathering sat in Fine Arts Theatre yesterday to listen to a recital of seventeenth and eighteenth century presented there by Armand Crabbe. That artist would have done well to have secured the advice, if not the cooperation of a manager, who at least would have informed him that a recital given on Friday has but little chance of receiving a gathering of connoisseurs." Mr. Borowski might have added that Mr. Crabbe's name as a box office value was practically nil in this part of the country, even though he has appeared with the Chicago Grand Opera Company. It might be well also for some artists of the Chicago Grand Opera Company to know that only very few of them really have any drawing power as far as recitals or concerts are concerned. With the exception of three or four of the stars no one draws, and this fact has been demonstrated time and again.

IRISH CHORAL SOCIETY PRESENTS EVAN WILLIAMS.

The Irish Choral Society of Chicago presented Evan Williams, tenor, in the Louis XVI grand ballroom at the Hotel La Salle last Sunday afternoon, April 19.

PADEREWSKI SOLOIST WITH CHICAGO ORCHESTRA.

Paderewski was the soloist with the Chicago Symphony Orchestra, under Frederick Stock, on Friday afternoon, April 17, and Saturday evening, April 18. Mr. Paderewski played his own concerto in A minor, op. 17. The orchestra was heard in the Bach suite, No. 3, in D major, and the Beethoven symphony No. 4, B flat. Orchestra, conductor and soloist gave entire satisfaction and won the full approval of an enthusiastic audience.

MRS. HERMAN DEVRIES PRESENTS PUPILS IN RECITAL.

Last Saturday evening, April 18, in her sumptuous studio in the Fine Arts Building, Mrs. Herman Devries presented some of her students in a song recital. The work of each and every student was excellent and the results obtained reflected much credit on Mrs. Devries' ability as a vocal instructor and especially the faultless production of tone of her pupils proved that placement of voice is one of Mrs. Devries' chief attainments. There was a large social gathering at the recital, which was followed by a little playlet given in French and written by Mercedes

Devries-Schmit, under whose direction the playlet was presented.

Mrs. Devries-Schmit has been elected directress of the Chicago French Theatre, which will give plays at the Little Theatre three times a week next season.

NO RAGTIME IN BERGEY STUDIOS.

Irving Engel, a young and talented pianist, gave a recital last week in the Bergey studios in the Fine Arts Building. The Bergey Chicago Opera School is situated on the fourth floor of the building, next to the Little Theatre. On this same day a theatrical performance was taking place in the Little Theatre while Mr. Engel was playing, which disturbed the audience, some listening as much to the music as to the drama. After the performance a well known society woman rushed to the Bergey studios and said: "I hope the next time I go to the Little Theatre they won't be playing nasty ragtime in your school."

Mr. and Mrs. Bergey explained that ragtime was not taught in their school.

"Well," said the lady, "a very well known musician told me it was ragtime, and he ought to know."

Mrs. Bergey then gave the lady the name of the compositions played during the course of the program, which comprised only the following numbers: The Beethoven "Sonata Pathétique," three preludes and three etudes by Chopin, the "Carnival" by Schumann and Liszt's rhapsody No. 2. Mrs. Bergey asked a reporter for the MUSICAL COURIER if any of those numbers could be called ragtime and his answer was that maybe the lady meant "ragged time," but again he was informed that Mr. Engel was a very good pianist and the tempi were most accurate. The Bergeys, who teach only classical music, have been greatly disturbed at being accused of teaching ragtime, which, however, both Mr. and Mrs. Bergey enjoy hearing very much in the proper place.

CHICAGO SUNDAY CONCERTS.

Harold Henry, pianist, gave a recital in the Illinois Theatre today, Sunday afternoon, April 19.

The Frederickson-Hess Trio played the American composer, Frederick Ayres', new composition for piano, cello and violin this afternoon. Composition and interpreters were well received.

At the Studebaker Theatre this afternoon F. Wight Neumann presented Mischa Elman in his last recital of the season. The recital was well attended.

At Orchestra Hall this afternoon Clara Butt and Kennerley Rumford gave their last recital of the season, under the management of Wessels & Voegeli. Both singers were in fine form and delighted a large and musical audience. Clara Butt and her husband are more and more popular and their return next season will be awaited with great expectancy by all those who were fortunate enough to be present at their recitals this season in Chicago.

At the Comedy Theatre this afternoon the Beethoven Trio gave its annual concert, presenting the trio by Beethoven, op. 97; the Strauss sonata for violin, cello and piano, and the Arensky trio, op. 32. A review of this concert is deferred until next issue.

Danish Singing Society "Dana."

At the concert of the Danish Singing Society "Dana," given at Academy of Music, Brooklyn, on Sunday afternoon, April 19, the following interesting program was presented:

Coronation March	Joh. Svendsen Orchestra.
The Brown Heather (Den brune Hede)	Carl Bush Soloist: Mr. Hammer. Chorus and Orchestra.
Concerto, A minor (first movement)	Grieg Mme. Schnabel-Tollefsen.
Vær hilset i Damer.	Grieg
Jeg vælger mig April.	Selmer
Den store hvide Flok.	Norsk Folketone Rolf Hammer.
Symphony, D minor (second movement)	Ole Wingstad Orchestra.
Niels Ebhesen	Lange-Muller Rolf Hammer, Chorus and Orchestra.

The society had the assistance of Mme. Schnabel-Tollefsen (piano), Rolf Hammer (tenor) and the Scandinavian Symphony Orchestra (conductor, Ole Wingstad), the latter being also conductor of the singing society. Mr. Wingstad has conducted these societies for a number of years. It was, however, noticeable at times that additional rehearsals would have enhanced the value of some of the numbers. Owing to the sudden illness of Mirchaska Leon, Mme. Schnabel-Tollefsen substituted by playing the first movement of Grieg's piano concerto in A minor, with her usual artistic finish, and received well merited applause. Mr. Hammer has a pleasing and sympathetic voice. His singing captivated the audience, particularly in the "Norsk Folketone." Mr. Wingstad brought out one movement of his symphony in D minor, op. 1 (new, first time); this is a pretentious work, its themes being well worked out, but showing a strong penchant toward Grieg.

NEW YORK MENDELSSOHN CLUB'S THIRD PRIVATE CONCERT.

Louis Koemmenich Again Demonstrates Rare Ability as a Choral Conductor.

The third private concert of the forty-eighth season of the Mendelssohn Glee Club was given on Tuesday evening, April 14, at Aeolian Hall, New York, under the direction of its conductor, Louis Koemmenich.

The soloists were John W. Nichols, tenor, and Wilfred Glenn, bass, and the chorus was assisted in two of the numbers on the program by the horn quartet of the New York Symphony Orchestra.

The program, as usual, was cleverly arranged. It would indeed be difficult to find a chorus that could render a program like the one given on that evening with better effect. The method of selecting the material making up this chorus necessitates the voice of each man being subjected to a special test before he can qualify as a member. Under the direction of Louis Koemmenich this fine body of voices responded quickly and accurately to the beat of the conductor.

Mr. Koemmenich, through his work in New York of the past year, has shown what can be done in the conducting of choruses, and those who know how thoroughly he drills and rehearses the singing organizations under his direction are not altogether surprised at the wonderful effects he gets from his singers. His work is thorough.



LOUIS KOEMMENICH.

and it is shown in the enthusiasm and effort put forth by those under his baton.

The program follows:

Morning in the Dewy Wood.	Hegar
O Peaceful Night.	German
Sweet Scented Over Hill and Dale.	Kremsner Chorus.
Romance	Debussy
Tout Gal	Rave
Adieux à la Forêt (from L'Attaque du Moulin)	Bruneau John W. Nichols.
My Love	Parker
Huzza, the Old Fiddler.	Nagler
Night in the Forest.	F. Schubert Chorus.
The Rover	Kahn
At the Lake.	Langer
Spring's Meshes	Goldmark Chorus.
Todesschnen	Brahms
In Meiner Heimat.	Trunk
Alt Heidelberg	Jensen Wilfred Glenn.
Praise of God.	Von Othegraven Chorus.

While there are many male choruses in the United States giving fine performances, it would be no easy matter to find one that could sing with better effect the numbers entitled "Huzza, the Old Fiddler," by Nagler, and "At the Lake," by Langer. The first mentioned requires a careful interpretation and the delicate shading makes the work one of extreme delight. It is needless to say that the audience demanded its repetition. The last number on the program, "Praise of God," by Von Othegraven, was sung with extreme clearness, and the coloring of the lower tones of the chorus proved very effective. Mr. Koemmenich demonstrated in this number the care that had been bestowed upon it, and the enunciation of the chorus, while it was clear, did not sacrifice any of its

musical qualities. John W. Nichols' interpretation of the Debussy number was pleasing.

Wilfred Glenn, who was the second soloist, possesses a voice of large volume and his tones are clear and velvety. He is a young singer who has not been heard in New York often, and if his work on this occasion may be taken as an example of what he can do, there is little doubt but that he has a future before him and that he will be heard here often. One seldom hears a voice as smooth and even as that possessed by Mr. Glenn. He was most effective in the Trunk song, "In Meiner Heimat," and in "Alt Heidelberg," by Jensen.

It was announced that next season's concerts of the Mendelssohn Glee Club will be given in the grand ballroom of the Hotel Astor on the evenings of Tuesday, December 1, 1914; Tuesday, February 2, and Tuesday, April 13, 1915.

Goetzel Conducts Heinebund Concert.

The grand concert of the New York Heinebund, at Terrace Garden, New York, Sunday evening, April 19, with Dr. Anselm Götzl, conducting, and Bernhard Steinberg, baritone soloist, was heard by an audience filling the large hall. A good sized orchestra of capable players assisted, playing "solo," in the charming suite by Bizet, yclept "L'Arlesienne." The menuet of this number was especially enjoyed, the two flutes bringing reminiscences of "Carmen." Probably the artistic climax of the evening was reached in Grieg's "Landkennung," in which noble tone marked the vocal part; right kingly of speech was Mr. Steinberg in his dignified solo. Nearby parties characterized his voice with the exclamation, "Fine voice! So big, resonant and sympathetic!" There was splendid climax in this, and at the close Dr. Götzl was called out for particular distinction. Two à capella numbers, viz., "Der Schnitter" and "Komm, O Komm," were daintily sung, displaying this feature of the Götzl interpretation. He showed thorough control of all forces, with no waste of effort, and a clear conveying of his intentions. Steinberg's manly baritone was effective in his first solo, the "Evening Star," from "Tannhäuser," vigorous applause coming from public and singers both. Later he sang:

Wart Noch	Dr. Götzl
Wo Wird Einst	Dr. Götzl
Die Drei Wanderer	Hugo Herrmann

Jubilant, with joyous high E's and an F, was the first song; the second is highly expressive, and the last was made most dramatic by Mr. Steinberg. To these composer-conductor Götzl played accompaniments of virtuoso effectiveness. Schubert's "German Dances" for mixed chorus and orchestra closed the concert.

Following are the officers of the society: Louis Kuhn, president; Otto R. Knauerhase, first vice-president; William Saier, second vice-president; Robert Rohracker, corresponding secretary; Carl Hoffmann, recording secretary; Ph. Odenwaller, financial secretary, William Breithaupt, treasurer, H. Schärge, librarian.

Marshall in "Pinafore" Revival.

The present production of "Pinafore" at the Hippodrome, New York, is in many respects the most noteworthy that the metropolis has seen, and it bids fair to have a long run. The magnificent scenic effects and remarkable stage management does great credit to the producers. The casts are both splendid and the time honored solos receive excellent renditions. Perhaps from a vocal standpoint one of the most conspicuous successes is Earle Waldo Marshall's singing of "For He Is an Englishman," in which the American baritone sustains a ravishing high A, with electrifying effect. The number never fails to call forth great demonstration from the audience.

Mr. Marshall has won success in grand opera in Italy in such parts as Amonasro, Rigoletto, etc., and brings to his role in "Pinafore" an unusual equipment.

Mr. Marshall is an artist pupil of Joseph Baernstein-Regneas, of New York. (Advertisement.)

A witness in a particular case had been examined by the lawyer for the plaintiff and was turned over to the lawyer for the defense for cross-examination.

"Now, then, Mr. Smith," began the legal one, "what did I understand you to say that your occupation is?"

"I am a piano finisher," answered the witness.

"Yes, I see," persisted the lawyer, "but you must be more definite. Do you polish them or do you move them?"—Houston Post.

Even though the girl of today hides her ears, it is not probable that she's missing the low, sweet music of any marriage proposals that happened to be made to her.—Toledo Blade.

Louise Van Ogle in Talks on Modern Operas.

For the season 1914-15, Walter Anderson has added a singularly interesting attraction to his list in Louise van Ogle, who gives illustrated talks on modern operas.

Mrs. van Ogle, who is now touring in Russia, was born in England and educated in Germany and France. She became intimately acquainted with such masters as Richard Strauss, Debussy, Charpentier, Moussorgsky, Massenet, Rimsky-Korsakow, etc., and from them gathered much authentic information and original data of the new operas included in her repertoire, such as "Rosenkavalier," "Boris



LOUISE VAN OGLE.

Goudonow," "La Kavantchiva," "Roussalka," "Elektra," "Julien," etc. Her present visit in Russia will enable her to enhance the interest of her discourses with much that is unusually interesting. She was able, by courtesy of the management, to witness the premier performance of the "Invisible Town of Kites," a new opera by Rimsky-Korsakow. An English translation is being made for Mrs. van Ogle and will be included in her repertoire for the coming season.

In her talks Mrs. van Ogle presents briefly the story of the opera, the musical construction (with piano illustrations of the leading themes and their relation to the principal characters of the drama shown), a vivid stage picture, etc. She will be assisted by Emma Nagel, soprano, who will sing excerpts from the operas, many of which are having their first performances in America at the Metropolitan Opera House and by the Chicago-Philadelphia Opera Company.

Esther Plumb's Encomiums.

Esther Plumb, the well known Chicago contralto, who has appeared most successfully in oratorio, concert and recital under various managers, has decided to do all of her bookings with only the assistance of a secretary. Hereafter Miss Plumb will be her own manager and those desirous of securing her services should address her at her private address, 4137 Lake Park avenue, Chicago, Ill.

Speaking of Miss Plumb the critic on the Wellington Journal of Kansas said:

Esther Mae Plumb gave the opening number of the artists' course last night at the Auditorium. Esther Mae Plumb is by far the greatest contralto singer that ever paid Wellington a visit. She held the audience as no other singer has ever held a local audience.

The Democrat of Davenport expressed its opinion as follows:

She had an audience of music lovers fully appreciative of her rich, beautiful contralto voice, and each and every number in the pleasing program found enthusiastic welcome.

The critic on the Lafayette Morning Journal said:

Miss Plumb is not a stranger in this city as she appeared here last spring in recital. She is unquestionably an artist who pos-

sesses all of the characteristics of a successful concert singer—poise, volume and wonderful reserved force. Miss Plumb's program and her generous list of encores were well qualified for disclosing her linguistic versatility and varying temperament.

The critic on the Daily News of Elgin voiced his verdict by saying that

Miss Plumb gave an entirely different program at the two concerts and every number was well chosen, her program containing much fresh material that is not often heard in concert. Her voice is a noble one, big, full and resonant throughout its great range, and its richness of tone resembles Schumann-Heink's.

The critic on the Salina, Kan., Daily Journal of recent date said:

Miss Plumb has a wonderful voice and the program for the evening gave excellent opportunity for the display of its range.

The Evening Banner of Texas, speaking of Miss Plumb, said:

She has a beautiful, deep, rich voice and sang not only with the skill that comes of natural ability and training, but that indescribable quality called feeling which brings appreciation for those untaught in things musical as well as the most learned in the art.

The Lorrilli (Miss.) Daily Argus said among other things:

Her pleasing manner and her ability to enter heartily into the thought of her songs added much to her success.

The Louisville Courier Journal after Miss Plumb's appearance with the Monday Musical Club, said:

Miss Plumb is a contralto of unusual ability. She has a voice of great range, brilliant in the high register, rich in the lower tones.

After her appearance in Cleveland with the Harmonic Club in the presentation of "The Messiah," L. D. B. on the Cleveland News said:

The contralto singing of Esther Plumb proved delightful and full of melody.

During Miss Plumb's tour in Texas she won the full approval of the leading dailies in the State. Quoting from the Dallas Texan, after an appearance with the St. Cecilia Club in the presentation of the "Legend of the Granada":

Miss Plumb was the feature of the evening with a voice excellent as to timbre, rich in tone coloring and possessing unusual range and depth of feeling. She held her audience in constant attention from the beginning until the close of the program.

Miss Plumb has received similar high tributes and the above reproduced encomiums are only a few received by the brilliant contralto on her tour, and her success this season presages well for big bookings for the 1914-15 tour.

(Advertisement.)

Gemünders Remove to 141 West Forty-second Street.

The old and honored stringed instrument firm of August Gemünder & Sons removed this week to 141 West Forty-second street, "The Little White House," near Broadway, New York. Their announcement reads as follows:



August Gemünder & Sons, 42 East Twenty-third street, hereby announce that they will remove to the new building, No. 141 West Forty-second street (The Little White House), opposite the Knickerbocker Hotel, about April 20, 1914, where they will be pleased to welcome all customers as well as new ones. The best of everything at the lowest prices in the line of violins, strings, cases and repairing.

Remember the address: 141 West Forty-second street, Times Square subway, Forty-second street and Broadway.

Saenger Artist Engaged for Church Position.

Another pupil from the Oscar Saenger studios, Edna Dunham, the well known soprano, has accepted the solo position at the Church of the Divine Paternity, New York, for the coming year. It is interesting to note that the contralto soloist of this church, Mildred Potter, is also a Saenger artist.

Sorrentino Success and Aphorisms.

At Elizabeth, N. J., under Carl Hein, Umberto Sorrentino won a great success, singing a "Carmen" aria, "Donna e mobile" (repeated six times), and other songs. A similar experience was his on April 13, at Y. M. C. A. Hall, Paterson, N. J., when Nana Genovese, the soprano, and other artists collaborated in a concert of Italian music.

Under the caption, "A Few Don'ts for Theatre Goers," Mr. Sorrentino prints the following in Opera News:

Don't come to the theatre until the first act is half over. This will give those over whose feet you walk an excellent opportunity to think what they think of you.

Don't forget to compare Mischa Elman's playing with that of the

boy prodigy in your home town. This will demonstrate to all within hearing that you know violin playing when you hear it.

Don't neglect to tell your neighbor all about the play. He might not find out if left to see and hear for himself.

Don't fail to inform the young lady whose ticket you have bought that you and Caruso dine at the same restaurant.

Don't applaud or show any outward evidences of appreciation. It stamps you as provincial, and besides, it makes stage folk very egotistical.

Don't hesitate to repeat—for the edification of your theatre guest—the latest cute saying of your marvelous infant. Select the scene where Thais is dying, or Tosca is fixing up her little illumination, for this purpose.

Don't spoil a breath perfumed with perfectly good whisky by chewing cloves.

Don't fail to smack your lips very often during the process of masticating your gum. Your neighbors will thereby recognize you as a connoisseur.

And don't forget to leave just before the end of the play. This will help those whom you disturb to better appreciate the emotional climaxes.

Anderson to Be Andrea Sarto's Manager.

Walter Anderson announces the eminent bass-baritone, Andrea Sarto, for next season, an artist of worthy ideals and high attainments. His valuable experience while a member of the Metropolitan Opera Company during the period when Gustav Mahler conducted there, and concert appearances with such conductors as Victor Herbert, Arthur Claassen, etc., testify to the standing of this sterling



ANDREA SARTO.

young artist, who is undoubtedly an acquisition to the Anderson Bureau.

Mr. Sarto's engagements for April include Cleveland, Hartford, Detroit, Saratoga Springs, Mt. Vernon and Oyster Bay.

Loring's Excellent Engagement.

Harold A. Loring, director of music at Jamestown College, Jamestown, N. D., has been engaged to tour the United States and Canada, as pianist and accompanist with Grace Hall Riheldaffer, the well known soprano, and with Alexander von Skibinsky, the eminent Russian violinist, for the season of 1914-1915.

Mr. Loring should be congratulated upon this excellent engagement and especially upon being associated with these two able musicians.

Violin Recital by Pupils of Carré.

Ferdinand Carré, director of the New York Institute for Violin Playing, will give a pupils' violin recital at Aeolian Hall, Saturday evening, April 25. A very interesting program has been prepared, of compositions for the violin by Paganini, Ernst, Vieuxtemps, Sarasate, Saint-Saëns, Bazzini, Leonard and others.

Handel's largo for violins, piano and organ will be played in unison by forty of Mr. Carré's pupils.



Myrtle

ELVYN

RENOWNED AMERICAN PIANISTE

Now Booking For American Tour 1914-1915

Concert Direction, HARRY CULBERTSON, Fine Arts Bldg, Chicago KIMBALL PIANO USED

FUTURISTIC MUSIC PLAYED IN LONDON.

Ornstein's Compositions "Avoid All Conventional Contrivances"—"Parsifal" Given Concert Hearing in English—Philharmonic Orchestra Does Noisy Playing—Victor Benham Plays.

5 Portland Place,
London, W., England, April 3, 1914.

Leo Ornstein's program of futuristic music given at Steinway Hall, March 27, has created no little stir in musical circles.

In the biographical notes supplied by the program one reads that the young composer-pianist "was born in 1895 at Kremenchoug, near Odessa, and that his father is a Russian priest." Mr. Ornstein has lived for several years in New York and wrote some of his futuristic compositions there. On his program there figured "two impressions of Notre Dame." It is too bad that Mr. Ornstein did not record his impressions of some typically New York institutions and things, like, for instance, the Woolworth Building, and its fifty-five stories, St. Patrick's Cathedral, the Brooklyn Bridge, or those ferocious marble lions ornamenting the entrance to the new New York Public Library in Fifth avenue. All of it is good material for the constructing of a kind of musical guide book to intending travelers. Or, it is suggested, he might take the New York harbor, the entrance to it as the steamer moves slowly up the Narrows, and write a companion piece to that of the celebrated English author and likewise be fêted and dined by a grateful public. Of course his impressions would have to be much better than those he formed of the lovely Notre Dame, for instance, which seemed almost libellous. It would never do to record anything of the kind of New York's pet Cathedral, and expect to play it in New York.

But the Woolworth Building would be the best of all subjects. Beginning with a good sub-strata of fundamental chords the composer might then add a few major and minor chords impartially distributed and promiscuously as-

YEATMAN GRIFFITH SOLE TEACHER OF
FLORENCE MACBETH
PRIMA DONNA COCONOTURA OF THE CHICAGO OPERA COMPANY
Studios: Holland House, 143 Malda Vale, London

MURIEL LITTLE Voice Production Taught
on Method of
ELENA GERHARDT
(Leipzig Diploma)
2 Wellington Road, N.W.

OSTROVSKY INSTITUTE OF HAND DEVELOPMENT
The Ostrovsky Method solves the problems of technique and manual flexibility for violinists, pianists and cellists. It develops manual elasticity, stretch, speed, looseness, suppleness, strength and resistance by means of the Ostrovsky Apparatus and Appliances. It shortens the hours of technical practice, lessens the drudgery and makes progress under any method certain and rapid. For terms and circulars also the illustrated booklet, "Technique and Hand Development" by H. Ostrovsky, nine pence post free. Address Secretary OSTROVSKY MUSICIANS' HAND DEVELOPMENT CO., Ltd., 58 Leicester Gardens, London, W. Chicago Branch, Steinway Hall, 513-514, 64 E. Van Buren Street.

The most eminent Composers, best Songs and Song Cycles are to be found in the Catalogue of
BOOSEY & CO. NEW YORK and LONDON
FREE on request. THEMATICS of latest important additions
9 East 17th Street New York

HERMANN KLEIN
Teacher of Some of the Most Successful Singers Now Before the Public
Co-Editor, Garcia's "Hints on Singing"; Author, New English Version of "Carmen"; Translator, Metzler's Mastersongs, "Lieder in English."
BECHSTEIN HALL STUDIOS, LONDON
Private address, 40 Ave. Road, Regent's Park, N.W.

Cable: [Keynote, London]

CONCERT DIRECTION

DANIEL MAYER

ENGLAND'S PREMIER AGENCY

LANGHAM PLACE

QUEEN'S HALL

Thursday Evening, June 4, at 8.30

THE
LONDON SYMPHONY ORCHESTRA
Conductor - L. CAMILIERI

Programme

1. WAGNER Overture (MEISTERSINGERS)
2. BELLINI Ah! non credes mirarti (SONNAMBULA)
3. WAGNER Good Friday Music (PARSIFAL)
4. WAGNER Overture (FLYING DUTCHMAN)
- Interval of Five Minutes
5. CATALANI Prelude (WALLY, Act III.)
First Performance (by kind permission of Messrs G. Ricordi and Co.)
6. GLAZUNOV 1st Overture (ON THREE GREEK POPULAR THEMES)
First Performance.
7. DONIZETTI Mad Scene (LUCIA DI LARNEBOO)
Sole Flute: Mr. D. S. Wood.
8. LISZT Tasso (SYMPHONIC POEM)

Vocalist

FLORENCE MACBETH

Prime Donna Soloists of the Chicago and Philadelphia Opera Companies.

PROGRAMS OF TWO LONDON SYMPHONY ORCHESTRA CONCERTS.

sociated; then begin with the left hand, playing diminished chords against the right hand's augmented triads, and mount the scale with the various sevenths primary and secondary and altered, introduced the ninth, eleventh, thirteenth, in fact all the fifty-seven varieties, and finally land on the top story and knock at the door of Olympus, with a good loud knock, and have perhaps an illustration then of how it might "sound" if one or more of the gods came out and knocked the climber over the edge of the elevator shaft and the faint echo of his reaching terra firma again. Something like that might make a very good futuristic subject and then ornamentations could be introduced by way of elaboration, such as a little polyphonic pedalling and etcetera.

Mr. Ornstein opened his program with the Busoni arrangement of the Bach chorales, as an apology, or rather by special request, or something of the sort. In any case they appeared to be quiet eighteenth century Bach-Busoni, after the hearing of the pieces that followed, namely, Arnold Schönberg's opus II, Nos. 2 and 3; six short pieces by the same composer, a kind of all in one, or one in all; and then Mr. Ornstein's own compositions: the above mentioned, "two impressions of Notre Dame," "Three Moods," opus 22, very strange moods they seemed to be to the writer; a sonata, op. 26 (in four movements); a prelude, "Impressions of the Thames," and "Wild Men's Dance."

To quote again from the program biography, "The tendency of his music has been to become less and less descriptive, more and more evocative. Ornstein's ambition is to convey emotions, only in the sounds into which his unconscious, or superconscious reason has translated them, without allowing any conventional contrivances to come between him and his auditors."

Well, it is best to leave it at that. At any rate it cannot be improved upon by the writer of these lines.

"PARSIFAL" IN CONCERT.

The London Choral Society, under Arthur Fagge, the London Symphony Orchestra, Margaret Nicholls' choir, and Carrie Tubb, John Coates, Thorpe Bates, Dawson Freer, and Robert Radford as soloists, all joined forces in an excellent performance in English of "Parsifal," at the Queen's Hall, April 1. "Parsifal" is a difficult work to make interesting in concert form. Its purely vocal merit minus the scenery and theatrical trappings is comparatively of little or no value; when separated from all that attracts the eye it is very barren stuff.

Orchestrally, however, it is a work of quite another status. The various excerpts now so familiar to the public could not be spared without great loss to the orchestral repertoire, and perhaps in futuristic days it will be heard

LANGHAM PLACE

QUEEN'S HALL

Thursday Afternoon, June 25, at 3.15

IN AID OF
THE LADY WORKERS' CLUB
THE
LONDON SYMPHONY ORCHESTRA
Conductor - L. CAMILIERI

Programme

1. WAGNER Overture (TANNHAUSER)
2. LEONCAVALLO The Prelogue (PAOLIACCI)
3. BEETHOVEN Symphony No. 5 (in C minor)
4. BOSSINI Cavatina (BARRISSE DI SIVIGLIA)
5. GLAZUNOV Norwegian Dance, Op. 35, No. 4
Oriental Dance, Op. 32, No. 6
First Performance.
Belgian Dance (LA JULIE FILLE DE PERUX)
6. WEBER Overture (EURYANTHER)

Vocalist

PASQUALE AMATO

The Celebrated Soloists of the Metropolitan Opera Company, New York.

only as pure music, without any reference to its funny story, or libretto. Good work was accomplished by the London Choral Society and its associated forces, and likewise in the solo portions, undertaken by the above named singers. It proved a drawing card for the society at the box office, and there was great attention on the part of the large audience. It is not likely, however, that it will become popular as a number for choral society performance.

THE PHILHARMONIC'S POPULAR CONCERT.

The seventh concert given this season by the Philharmonic Society brought forward the composers Beethoven, Bruch, Tchaikowsky and Liszt.

Beethoven was represented by the "Eroica" symphony, Max Bruch by the aria "Aus der Tiefe des Grames," from "Achilleus," in which Muriel Foster was the soloist and in which difficult number she distinguished herself in all that pertains to both the vocal and interpretative requirements of the work. She sang the aria with deep feeling and dramatic fervor and was repeatedly recalled. The second portion of the program opened with the Tchaikowsky piano concerto in B flat minor (Frederic Lamond, soloist), and the second and concluding number was Liszt's "Les Preludes."

Mengelberg conducted and secured some thrilling affects from the Philharmonic Orchestra. Often, however, the note of the strenuous was somewhat too pronounced and particularly so in the accompaniment supplied the soloists. In the "Eroica" Herr Mengelberg conducted from memory and gave the authoritative note to all he did. But the tone of the violins was rough and rosy throughout the evening's work and continually marred the ensemble of the orchestral tone. The woodwind section, however, made up for all deficiency of tonal beauty in the string section. And then "Les Preludes!" With the exception of the lovely melodies played by the perfect woodwind section, "Les Preludes" was one grand blast.

There was something somewhat incongruous in hearing "Les Preludes" at a great symphony concert, when one remembers that across the pond "Les Preludes" has been appropriated by the many accomplished "brass bands," and is heard continually in their own particular environs. To hear it once again brought many recollections of the many fine brass bands, and their noted conductors who include the brilliant work in their respective repertoires, such as Sousa, Innes, Brooks, Duss, Pryor, and Ballman, the latter reigning supreme at the Bismarck Garden (in Chicago when the writer lived there), where they serve delectable steaks and real German lager beer while you wait and listen to "Les Preludes," or the "1812," and other popular favorites.

Really, to hear "Les Preludes" at the Philharmonic concert here the other evening gave one an appetite, so strong was the association of ideas.

But alas! Of course over on the other side there is no orchestra with such a long pedigree as the London Philharmonic, and pedigree gives privilege. But in the natural adjustment of artistic values, "Les Preludes" has somehow drifted away from its original symphonic environment there, and taken a place among the summer evening diversions in the grand silly season, where amid foliage

Established 1890
Chatham House
George Street
Hanover Square, W.,
LONDON, ENGLAND

natural and artificial, picturesque waiters, and the clink of silver, its lovely themes find cordial reception and appropriate applause as they are sonorously intoned by accomplished trombone players who dote on their sweet and lovely cadences. However, as London never has a silly season, only a "grand" season, "Les Preludes" stands a better chance of now and then being heard symphonically. This seventh concert by the Philharmonic Society was the last concert to be given by them this season.

A JOINT RECITAL.

At Steinway Hall, March 28, Kathleen Silva, and Daniel Melsa gave an interesting program. Miss Silva is a young soprano of much promise and she sang her several numbers with taste and good vocal command. Mr. Melsa played the Sinding suite in A minor, the prelude et allegro by Paganini-Kreisler; Saint-Saëns' "Havanaise," and the "Hexentanz," Paganini, with his usual skill and charm of interpretation. Some piano solos were also given by Margit de Dalnok.

VICTOR BENHAM.

Victor Benham gave his third London recital at Aeolian Hall, April 1, when his program was constructed of the Mozart fantasia in C minor; "Sonata Appassionata," Beethoven; some Chopin numbers; two compositions of his own, namely, romance from suite, opus 27, and "Feu Follets," opus 19, No. 7; and the Schumann "Carneval." Mr. Benham produces a very attractive tone, he has a facile technic of much charm in passage playing, and he invariably plays with great finish and musical feeling. In the Beethoven sonata he was the finely schooled musician and the virtuoso in just the proper degree of equalized adjustment. His style was faultless, and his fine singing tone in the opening movement a striking feature of his presentation of the work. Very interesting were his own two little compositions, and particularly well played. In his Chopin numbers, which included several of the etudes, and the nocturne, opus 62, No. 2, Mr. Benham had opportunity for



TRAFALGAR SQUARE AND NELSON'S MONUMENT, LONDON.

the display of his more poetic and imaginative gifts as an interpreter and his interpretation of the group was received with great applause.

NOTES.

Beethoven's ninth symphony; Brahms' "Song of Destiny," and Bach's cantata No. 12, "Weinen, Klagen, Sorgen, Zagen," formed the program given by the Queen's Hall Orchestra, under Sir Henry J. Wood, and the Sheffield Musical Union at Queen's Hall, March 28. The soloists in the choral symphony were Esta d'Argo, Phyllis Lett, Gwynne Davies and Herbert Heyner. The three latter named were also heard in the Bach cantata.

The London Symphony Orchestra's seventh concert was conducted by Wassili Safonoff, who was particularly interesting in his reading accorded the Tchaikowsky fifth symphony.

Messrs. Ibbs and Tillett have received advice from Canada that Clara Butt and Kennerley Rumford's second tour, which they are now fulfilling there, is a veritable triumph, and that the fine records of their first tour are being eclipsed everywhere. Their first concert at Vancouver had to be transferred to the huge Horse Show building, the concert hall being far too small to accommodate the crowds anxious to be present. The audience numbered nearly 7,000 and the receipts exceeded \$5,000. At Edmonton the auditorium was completely sold out before Mr. and Mrs. Rum-



BUCKINGHAM PALACE (SHOWING THE NEW FRONT) AND VICTORIA MEMORIAL.

ford arrived there. It had been arranged to give only one concert there, but owing to the huge demand, an extra concert was hastily arranged for the following night. The box office was opened at 9 a. m., and by 3 p. m. every seat was sold. It was impossible to wait to give another concert, which could easily have been filled. The Edmonton Bulletin said: "Butt-Rumford concert sets new record here. First time in history of city that great artists have had to arrange for second concert owing to huge demand for seats." Mr. and Mrs. Rumford, who are now in the United States, will terminate their American tour May 14.

Henry Perry, basso, of California (U. S. A.), gave a song recital at Steinway Hall, March 30, accompanied at the piano by Hamilton Harty, when he presented a program of good variety and one well arranged. Some Italian songs opened his afternoon's work, followed by songs by Brahms, Strauss, Wolf, Henschel, and Edward German; with a closing group of "songs of California," which were "The Two Ships" (MS.), by Sabin; "The Angelus," Stewart, and "In the Land of Sunshine," Waldorf.

Mr. Perry has a well cultivated voice of exceptional range and he sang his rather exacting program with good taste and deep musical feeling. EVELYN KAESMANN.

MELAMET LENTEN ORATORIO.

Splendid Rendition of Dvorák's "Stabat Mater" by Pupils of Distinguished Baltimore Teacher Who Conducted the Performance.

Baltimore, Md., April 10, 1914.

After listening to the exquisitely devotional setting of the "Stabat Mater" by Dvorák, given at the Academy of Music on Tuesday, April 7, by the advanced pupils of David S. Melamet, with full orchestral accompaniment, and under Mr. Melamet's able direction; it is easy to understand the charge made against the setting by Rossini, viz., that it was intended as a joke and as a vehicle of sport directed against the Christian church.

It was the first time the writer had heard the work given in its entirety, and the evening was one of unalloyed pleasure and profit. The large and representative musical audience joins the writer in a hearty vote of thanks and Mr. Melamet for presenting the work for the first time in Baltimore, and for doing so in such a beautiful and adequate manner. There is not a dull or uninteresting phrase in the oratorio, and one wonders why it has not supplanted the Rossini work, at least during the church's penitential season, when its character would be so eminently fitted to the sorrow and gloom conveyed by the words; an idea totally removed from the joyous, festival atmosphere of the older composition.

We, in Baltimore, have long since grown accustomed to the excellence of everything prepared under the guiding hand of the talented man who brought this work to the customary finished conclusion. It is doubtful if choruses have ever been more beautifully sung, and the exquisite singing of the soprano and alto choirs will long remain a charming memory. The singing of the soloists was noteworthy, not alone because of the excellence of their vocal equipment, but because of the thorough preparation and training by the man who is so eminently qualified to bring out both artistic and interpretative ability in those who place themselves under his skilful guidance. The singing of Adele Schafer, alto; Margaret Kennard, soprano; Charles F. Henry, George Pickering, and Clarence Tucker, tenors; and R. Fuller Fleet, bass, deserves special mention. It was marked by a confident knowledge of what was expected of them by their teacher, with a resultant interpretation which must have given him pleasure, as it did those who comprised the large audience.

Delightful ensemble work was done by Ruth B. Sauerwein, Ida Shaw, and Minna Adt, sopranos; Eugenia Earp, Anna G. Baugher, and Mrs. Henry Franklin, altos; George Pickering, tenor, and Morris Cromer, bass. It is hoped that Mr. Melamet will repeat the oratorio next season.

As the MUSICAL COURIER regular correspondent was among the soloists, it gives a former correspondent great pleasure to send in this brief review.

MERRILL HOPKINSON.

Miss Pelton-Jones Explains Clever Details.

"A new gown—fancy, I am getting it to go with the harpsichord," such was the laughing remark of Frances Pelton-Jones to a MUSICAL COURIER representative the other day.

Miss Pelton-Jones, the "hyphenated harpsichordist," as one of her recent flattering press notices terms her, is just now a very busy person indeed. In addition to playing ten or twelve concerts in the past few weeks, she is booking a long list of engagements for next season (being her own manager), and last but not entirely least, is considering the subject of her wardrobe.

"But why must your gowns match the harpsichord?" naturally asked the amazed interviewer; surely here was an anomaly—for who ever heard of an artist choosing clothes to suit his or her instrument?

"Well, you see," explained Miss Pelton-Jones, "my harpsichord, although a very beautiful replica of the original eighteenth century models, is something of a 'chef d'œuvre' on the stage and must be 'played up to,' so to speak. At any rate, Arnold Dolmetsch, the great musical antiquarian, allowed his fancy rather free scope in the way of decoration, which means that I must exercise some slight discretion in selecting shades that harmonize with the color scheme, else my audiences might suffer artistic indisposition. But then I really enjoy that side of my art; nothing pleases me more than to plan a whole stage picture, where artists, instruments and accessories in the way of furniture and scenic, all combine to form a congenial, consistent and inspiring whole. On my tours it often surprises me to see how, with a little study, even a college or conservatory platform can be transformed into a sixteenth or seventeenth century salon with a 'real atmosphere' of the renaissance."

That this visualization of art has not been a mistake is attested by the numerous brilliant engagements of Miss



FRANCES PELTON-JONES.

Pelton-Jones during the present season. At Mrs. Stuyvesant Fish's entertainment for the Duke and Duchess of Manchester, Mrs. Reginald de Koven's Elizabethan fête, the "Vigée le Brun" salon at the Vanderbilt Hotel, the chronological concerts in the Wanamaker Auditorium and numerous smaller engagements, the picturesque charm of her stage presence has been mentioned in connection with her superior artistry. It is no wonder she is in demand from one side of the continent to the other.

Tabernacle and Tango.

[From the Philadelphia Public Ledger.]

It is an encouraging thing, musically, that more and more the churches are realizing the part that music may have in swaying the spirit of the congregation. As the enticing rhythm of dance music sets our feet in motion whether they be shod in satin slippers and accompanied by patent leather pumps, or in very ragged shoes that once belonged to other folks, and as the sound of bugle calls and the lively fife and drum corps can stir our disapproving blood into at least an appreciation of the martial thrill of war, so the hearty congregation hymn singing and the special musical services of the choirs can bring us into real and reverent communion with God.

Newkirk Pupils in Recital.

Lillian Sherwood Newkirk gave a recital by her pupils at her studio in Aeolian Hall, New York, on Wednesday evening, April 15. In spite of the stormy weather, there was a large attendance, and those present showed much intelligent appreciation of Mrs. Newkirk's efforts. The accompaniments were played by Mrs. Newkirk herself and by H. Oliver Hirt, who also played several solos. Among these was MacDowell's beautiful sketch, "To the Sea," which Mr. Hirt interpreted with deep feeling, evidencing in this, as in all else that he played, as well as in his accompaniments, a brilliant technic and thorough musicianship.

Among those of Mrs. Newkirk's pupils who appeared in solo were Maude Carver, Mabel McCarton, Mildred Nickerson, Lucy Case, Elise Meyer, Mary Cassidy, Louise Grumman, Harry Sterling, Alice Smith and Felice Hull, and there were several duets and trios done by Felice Hull, Lucy Case, Alice Smith, and Harry Sterling.

Among the most interesting of these pupils was Alice Smith, who possesses a mezzo-soprano of great beauty and

who is so completely finished that although she appeared at a pupils' recital, she is far from being in the rank of a student. She is now filling an important church position in New York. Lucy Case possesses a contralto of very fine quality, and sang with excellent interpretation "Sapphic Ode," by Brahms, and "The Swan," by Hartmann. Louise Grumman, soprano, interpreted remarkably well "Der Neugierige," by Schubert, and perhaps even better "Yesterday and Today," by Spross. Felice Hull also possesses a fine soprano voice and her interpretation of "With Verdure Clad," from Haydn's "Creation," was excellent. There were many compositions by American composers on the program, and among the most attractive of these were two pretty songs by Gerard Chatfield, "Lullaby" and "April," which were sung by Alice Smith, accompanied by the composer.

Mrs. Newkirk's ability as a teacher was evidenced by the work of every one of the pupils who appeared in this recital, and it may be added that it is particularly interesting to observe the results she has obtained with some of these pupils who have never had any instruction whatever from any other teacher.

The work of Mrs. Newkirk's pupils holds the attention of the intelligent critic, especially by the excellence of the voice placement and the musicianly character of all of the interpretations.

La Palme Saved the Day.

Beatrice la Palme, soprano, is seen in the left of the accompanying picture at the Battle of Flowers in the Bois de Boulogne, Paris. Mme. la Palme is about to throw a bouquet of roses into the carriage of the President.

For the second time during this season, Mme. la Palme has jumped into the breach and saved the situation at the Century Opera House, New York, by substituting at the



ON THE LEFT, BEATRICE LA PALME, AT THE "BATTLE OF FLOWERS," IN BOIS DE BOULOGNE, PARIS, THROWING ROSES IN THE CARRIAGE OF THE PRESIDENT.

last moment in a role which had been assigned to another artist.

Last week, the Canadian prima donna, on less than twenty-four hours' notice, learned the role of Natoma. She was called upon at four o'clock in the afternoon and the next day at the matinee she sang the part. Her success was instantaneous. Mme. la Palme is a versatile artist and it must be a source of satisfaction to the management to have a singer who is always ready to help out in any dilemma.

Mme. Rolla Will Take Pupils to Paris.

Kate Rolla, formerly prima donna of Covent Garden and the Metropolitan Opera House, who is now devoting her time to vocal teaching, is one of the distinguished pupils of the late Mme. Marchesi.

Mme. Rolla made her operatic debut in Milan, in the role of Linda di Chamounix, after which she sang for three seasons in various important Italian cities. At Covent Garden, in London, Mme. Rolla remained for four seasons, and also for four seasons in the opera in Russia. She also sang for a long time in Berlin. After many appearances in opera, she was heard in concerts in England under the management of the late Sir Augustus Harris and the well known impresario, Colonel Mapleson.

After her European engagements, Mme. Rolla came to her native country, where she sang in concert. She was then engaged for the Metropolitan Opera, at that time under the management of Maurice Grau.

Mme. Rolla is one of the few American singers who has had a large European musical experience. It is only about five years ago since this artist decided to take up teaching, which capacity Mme. Marchesi used to tell her she was "born to." It is well known that many great singers lack the gift of imparting their ability, but Mme. Rolla has made a profound study of vocal teaching, and with her personality, she has certainly the gift of succeeding as a teacher.

Besides this, she is a linguist, being equally proficient in French, Italian and German, as well as in her own language.

It is the intention of Mme. Rolla to leave for Paris in May and to establish her school there for the summer.

Mme. Rolla will take with her a number of pupils who will live at her home, and they will not only receive instruction in singing but will enjoy the advantages of home. She will also receive pupils residing in Paris as visiting pupils.

A fine opportunity is offered here for those who wish to take advantage of studying with an artist whose repertoire consists of forty-six operatic roles. Besides being versed in oratorio, she is thoroughly equipped in recital programs.

Mme. Rolla's studio in New York is located at 756 Seventh avenue.

Hazel Collins a Gifted Soprano.

Hazel Collins, a soprano artist pupil of Isidore Luckstone, from Kent, England, was heard in a recital of song at Mr. Luckstone's studio, 153 West Seventy-sixth street, New York, Friday afternoon, April 17.

Blithesome of manner, possessing innate personal charm, an attractive blonde, Miss Collins seems "born to sing."

And her voice is in harmony with her personality. It contains "a rare joyous quality," as one of her ardent admirers aptly says. Flexible, strong, of lovely timbre, she is able to sing with equal adequacy, light, airy, songs, or those demanding dramatic interpretation.

She sings with a delightful naturalness, with excellent diction in four languages, Italian, German, French and English, and with commendable expressiveness.

In fact, Miss Collins is a young artist with an unquestionable future before her in the field of song. Her well chosen program is given below, to which Novello's "Up There" was added as an encore:

Le Violette	Scarlatti
Er Liebt Mich So Sehr	Tschaikowsky
Das Mädchen Spricht	Brahms
Dormez-vous?	Wegerlin
D'une Prison	Hahn
Que je t'oublie	Luckstone
Le Printemps	Luckstone
Good Night	Rubinstein
Happy Bird	Saar
When the Night Comes	Carpenter
Hayfields and Butterflies	Del Riego

Mr. Luckstone, two of whose songs were features of the program, gave excellent support at the piano.

Hadley School Violinist's Numbers.

Wayne A. Blaaha, violin teacher in the Hadley School of Music, Chicago, Ill., was heard in the following numbers at a recent recital given at that school:

Air	Bach
Legende	Wieniawski
Hungarian air	Erns'

In addition to his teaching, Mr. Blaaha is heard frequently in recital and concert.

Conductor Wendel is making a success of the Bremen Philharmonic concerts. This winter's programs included Schumann's first symphony, Tschaikowsky's "Pathetique," Strauss' "Death and Transfiguration," a Bach evening, Beethoven's first symphony, Zöllner's third symphony, Liszt's "Faust," Brahms' fourth symphony.



THE KRAKAUER PIANO

A beauty to behold—with a tonal refinement and strength that overwhelms one with serene felicity.

Won't you allow us to send you beautiful art catalog showing the latest models?

KRAKAUER BROS.
195 CYPRESS AVE., NEW YORK

A D A SODER-HUECK

THE EMINENT GERMAN CONTRALTO.
famous for her correct Voice Placement and Tone Development,
is open for a limited number of engagements. Singers prepared for
Church, Concert, Opera. Celebrated Garcia Method taught.
Metropolitan Opera House, 1425 Broadway, New York Phone 6321 Bryant



Engaged as
Soloist
for
Buffalo
May Festival

5-COL

KREIDLER

Premier Baritone of
Century Opera Co.
SEASONS 1913-14-15-16

Available for Concert Engagements

PERSONAL ADDRESS

HOTEL MARKWELL, 220 W. 49th St., New York City

The Philharmonic Society

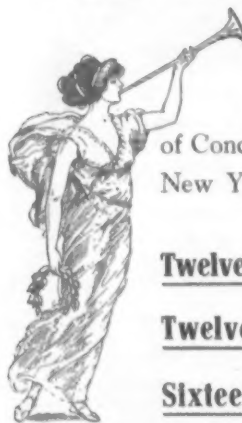
OF NEW YORK

1914

Seventy-Third Season

1915

JOSEF STRANSKY, Conductor



Announces for the
Season of 1914-
1915, its usual series
of Concerts in Carnegie Hall,
New York.

Twelve Sunday Afternoons

Twelve Thursday Evenings

Sixteen Friday Afternoons

Announcements regarding its tours during Season 1914-1915 will be made in the near future.

FELIX F. LEIFELS, Manager
Carnegie Hall, New York

Gruppe Warmly Received in Seattle.

Paulo Gruppe, the cellist, has been filling engagements in the Far Northwest. He played with the Seattle Philharmonic Orchestra and Amphion Society Male Chorus of Seattle on April 8, his principal number being the Lalo concerto. Some opinions from the newspapers of Seattle follow:

The cellist, Gruppe, first played Lalo's concerto in D minor; it was played with mastery. The group of pieces with piano accompaniment was the most popular part of his work. "Souvenir," by



PAULO GRUPE.

Drda, was handled with all the taste necessary to please. Popper's "Tarantella" was played with the same finish and with sprightliness. He was encored again and again.—Seattle Sun, April 9, 1914.

Assisting in the program was Paulo Gruppe, a cellist well known and popular in this city. He was warmly encored after his first number, Lalo's concerto in D minor, a composition of great technical merit and of the modern school; it was rendered with masterly technic by the artist.—Seattle Post-Intelligencer, April 9, 1914.

His playing of the Lalo concerto was quite impressive, particularly the intermezzo, a Spanish dance movement with a peculiar attractive rhythm. Two smaller numbers, with Mrs. Romaine Hunkins at the piano, later in the program, did not suffice to satisfy the audience, and Gruppe came back to play "The Swan," by Saint-Saëns.—Seattle Times, April 9, 1914.

During his stay in Seattle Mr. Gruppe was entertained at several homes, dinners and luncheons being given in his honor.

Mr. Gruppe has returned to New York, and on April 23 will play at a concert in Brooklyn.

Freer's Songs and Writings.

"To encourage the rendition of opera in our own language"; "to deprecate the use of inadequate or badly constructed translations"; "to further the development of the music club idea throughout the country"; "to discourage the notion that a course of study in Europe is necessary to public appearances in this country"; "to discourage the idea that Europe has anything measurably better in the way of instruction to offer the student than can be obtained in America."

The foregoing is quoted from the Century Opera Magazine of March, 1914, and contains the embodiment of Eleanor Everest Freer's own writings for a dozen years past, in which she has continuously demanded "Vocal Music in the Vernacular." Not only has she spent time and money for this principle, but in her own songs, one hundred and forty-odd in number, she has followed it, utilizing texts by standard American and English poets. Owing to the fact that German lieder singers have written her stating that "the music of these English songs is beyond criticism, but the songs are valueless to us without German words," Mrs. Freer has published two of the best known songs with German translations, viz., "To a Painter" (waltz song) and "When I Am Dead, My Dearest." These translations are splendid, and go to prove Mrs. Freer's contention that anything worth translating can be worthily translated.

Adding to her laurels in this field, she recently translated into English ten Italian dramas, concerning which

the Chicago University Press said: "We are enthusiastic over the quality and accuracy of this work." Distinguished artists, such as Bispham, Galski, Rogers, Hamlin and a score of others, have sung many of her songs in concert and drawing room, and equally prominent pianists have played her studies, rondo, etc. Mrs. Freer has never "boomed" her work, or done ought to take advantage of fellow composers; she has been content to let it make its way, believing that time will bring her recognition.

Annually the Manuscript Society of New York produces Freer works (songs in English or piano pieces), and the instant acceptance of anything Mrs. Freer may send for production, and the close attention given it, shows best what this society thinks of her music. It takes musical mentality to interpret the Freer music, and not every singer has this. Let Freer songs be sung with finish of detail, warmth of interpretation, and intellectual understanding, and any audience, anywhere, must needs "sit up and take notice."

The publishers furnish the following complete list of Eleanor Everest Freer's published works:

William A. Kaun Company, Music, 90 Wisconsin Street
Milwaukee, Wis.
FOR THE PIANO.

Lyric Intermezzo, Rondo, Lyric Studies (9).

SONGS FOR MEDIUM VOICE.

Book of songs—"Daybreak," "Cradle Song," "My Star," "When Is Life's Youth?" "Like a Shooting Star, Love," "Cherry Ripe," "Time of Roses," "Be True," "Oh, Lady, Leave Thy Silken Thread," "When Is Life's Youth?" "Be True," "Cherry Ripe," "The Shepherdess," "There's a Woman Like a Dewdrop," "My Garden."

Book, five songs to spring—"The Eternal Spring," "Song in March," "April, April," "Incipit Vita Nova," an April Pastoral; "The Ideal," "Faith," "Galloping Song," "August Night," "Summer Night," "The Constant Lover."

Book, Song Cycle for Medium Voice—Forty-four sonnets from the Portuguese.

SONGS FOR HIGH VOICE.

"A Vagabond Song," "Apparitions," "The Dancers," "Song of the Rose."

Six Songs to Nature, op. 10.

Four vocal quartets, op. 13.

"Stanzas on Freedom," "The Wood Pewee," "Unto Us a Son Is Given," "A Christmas Carol."

SONGS IN TWO KEYS.

"She Is Not Fair to Outward View," "I Have Done, Put by the Lute," "The Boat Is Chafing at Our Long Delay," "Daughter of Egypt, Veil Thine Eyes," "Evening Song."

TRIOS FOR WOMEN'S VOICES, WITH PIANO ACCOMPANIMENT.

"O World, Be Nobler," "Sister, Awake!"

QUARTETS FOR MIXED VOICES, WITH PIANO ACCOMPANIMENT.

"Be True," "For Music," "Phyllida and Coridon," "Shall I Be Loved as I Grow Old," "Lord, When the Sense of Thy Sweet Grace" (also organ accompaniment).

Willis Music Company, 137 West Fourth Avenue, Cincinnati, Ohio.

SONGS IN TWO KEYS.

"Sweet and Twenty," "When I am Dead, My Dearest," "O Fly Not, Pleasure," "Love in My Heart," "How Many Times Do I Love Thee, Dear?" "Who Has Robbed the Ocean Cave?" "A Carol," "Jenny Kiss'd Me," "A Farewell," "To a Painter" (waltz song), "Our Mother Tongue," "To a Dreamer," "Outward Bound," "During Music."

SONG FOR HIGH VOICE.

"You."

SONGS FOR MEDIUM VOICE.

"Grace for a Child," "The Old Boatman," "A Valentine."

QUARTET FOR MIXED VOICES, WITH PIANO ACCOMPANIMENT.

"Grace for a Child."

Church, Paxson & Co., 1367 Broadway, New York.

SONGS IN TWO KEYS.

"Nay, But You Who Do Not Love Her," "Old Love Song," "Of the Need of Drinking," "Fate's Decree," "Golden Eyes," "She's Somewhere in the Sunlight Strong," "A Devout Lover."

Clayton F. Summy Company, 64 East Van Buren Street, Chicago.

FOR THE PIANO.

"Rhythmic Harmonic Studies," "Souvenir," "Andante."

Olitzka Soloist at Texas Saengerfest.

Rosa Olitzka, the celebrated Russian contralto, will be one of the soloists at the big May Saengerfest which is to take place in Dallas, Tex., from May 11 to 14. Mme. Olitzka will sing the second act of "Samson and Delilah," appearing as Delilah, with Rudolf Berger, the noted tenor, who will sing the role of Samson. The St. Louis Symphony Orchestra will furnish the accompaniments.

New Anderson Traveling Representative.

C. M. Mapes, formerly with the Concert Direction M. H. Hanson, has been engaged by Walter Anderson, the well known manager, to represent him on the road. Mr. Mapes is an experienced road man of pleasing personality and by his musical knowledge and varied experience should prove a valuable acquisition to the Anderson Musical Bureau of New York.

U. S. Kerr at Amsterdam, N. Y.

U. S. Kerr, the popular baritone, gave a recital recently at Amsterdam, N. Y., winning the appended enthusiastic tribute:

NOTABLE SONG RECITAL.

Recital by Kerr at First Baptist Church so Delightful That Return Engagement Is Arranged.

The Philathea class of the First Baptist Church scored a brilliant success, both musically and financially, in the song recital given Tuesday night at the church by U. S. Kerr, of New York City, accompanied by A. W. Burgomeister. In Mr. Kerr's singing the musical season in Amsterdam reached its climax. In quality of voice and in interpretation, Mr. Kerr strikingly resembles David Bispham.

No higher compliment need be paid a singer. The first part of the program was, with the exception of two numbers, entirely in German, and yet every number was followed by prolonged and enthusiastic applause, a spontaneous tribute to the work of a master. The German numbers were: "Am Meer," by Schubert; "Evening Star," by Wagner; "Widmung," by Schumann; "Sehnsucht," by Strauss; "Verborgeneit," by Wolf, and "Der Sieger," by Kahn. In the last two songs, "My Star" (Beach) and "Faith" (Chadwick), as well as in the second part, sung mostly in English, the audience came fully into its own.

"The Gull" (Sinding) and "A Swan" (Grieg) were word pictures drawn with delicate art and framed in captivating melody. Other numbers, equally fine, were: "The Nightingale" (Stephens), "The Night of Love" (Schutt) and "In the Moonlight" (Haile). Responding to encores, Mr. Kerr delighted and moved his audience by his rendition of "The Land o' the Leal," "Absent" and "The Rosary," "The Toreador Song," from "Carmen," sung in English, stirred the audience to great enthusiasm. The effect of Mr. Kerr's work was greatly enhanced by the masterly and sympathetic accompaniment of Mr. Burgomeister. Mr. Burgomeister rendered Chopin's polonaise in A flat in a manner that called forth great applause, to which he responded with another number. Like Mr. Kerr, he more than "made good" with music lovers.

So great was the enthusiasm aroused by the recital that the Philathea class persuaded Mr. Kerr to give them assurance of a return engagement next year.—The Amsterdam (N. Y.) Evening Record, April 8, 1914.

Steinberg-Leonhard Snapshot.

Leading singers, members of the Metropolitan Opera Company, frequent the Steinberg-Goetzl studios, suite 60-70, Metropolitan Opera House Building. Robert Leonhard, the popular baritone, and Bernhard Steinberg (the latter wearing a derby hat), were recently "snapped" on the roof garden of the opera house by Dr. Goetzl, who is an



Snapshot by Dr. Goetzl.
BERNHARD STEINBERG AND ROBERT LEONHARD,
On top Metropolitan Opera House, New York.

amateur photographer of no small merit. Behind the two artists is the chasm of Broadway. Dr. Goetzl is the well known coach for German opera and lieder, and Mr. Steinberg collaborates as instructor of Italian voice production; his song recital at Aeolian Hall, New York, January 11, brought him universal metropolitan recognition.

"Is genius hereditary?" asks a scientific journal.

An editor replies: "We have not time to investigate the subject, but we are inclined to think that it is. At all events our youngsters are wonderfully smart."

MRS. KING CLARK

Mezzo
Soprano

American Tour
WHOLE SEASON 1914-15

Management, M. H. Hanson
437 Fifth Ave. New York

INEZ BARBOUR SOPRANOConcert—Recital—Oratorio
Management: Wolfson Musical Bureau, 1 West 34th St., New York**WILFRIED KLAMROTH**Teacher of Singing and Interpretation
Marion May, Contralto, Assistant 114 West 37th St., N. Y. C.**FLORENCE TRUMBULL**PIANISTE
Verbreiterin (ASSISTANT) to Theodor Leschetzky
VIII Laudongasse 23 Vienna, Austria**LEO BRAUN**Voice Culture : Repertoire
Opera Concert Oratorio
Studio: 446 CENTRAL PARK WEST**GERMAINE SCHNITZER**THE FAMOUS AUSTRIAN PIANIST
In America Season 1914-1915
Direction: R. E. JOHNSTON, 1451 Broadway, New York City
BALDWIN PIANO**FLORENCE AUSTIN**America's Violinist
Season 1913-1914 Now Booking
Address:
THOMAS McGRATH, 133 East 34th St., New York
Phone Murray Hill, 2239**THOMAS J. KELLY**Conductor Mendelssohn Choir.
VOCAL COACH
Lecture Recitals with Mrs. Kelly.
209 SOUTH 35th AVE., OMAHA, NEBRASKA**Mme. DE VERE-SAPIO**Prima Donna Soprano from Paris Grand Opera; La Scala, Milan; Covent Garden, London; Metropolitan Opera, N. Y., etc., etc., in America Season 1913-14. For terms and dates address:
65 Central Park West, New York.**ROMUALDO SAPIO**

Formerly Conductor Metropolitan Opera, New York, and having coached the majority of great operatic artists, among whom: Adelina Patti, Nordica, Tamagno, etc.

VOCAL STUDIO 65 CENTRAL PARK WEST, N. Y.

Carl Pohlig CONDUCTORAddress: VILLA POHLIG, PLANEGG
near Munich, GERMANY**NEW YORK COLLEGE OF MUSIC**128-130 East 58th Street
Directors AUGUST FRAEMCKE
The college has for its object the universal higher education in all branches of music—Department for those who desire to teach music—Course for Supervisors of Music in Public Schools—Opportunities and training for public appearance—40 Instructors of highest reputation—Newly engaged, Rubin Goldmark, Composition; Michel Scapire, violin.
CATALOG ON APPLICATION**Baroness Evans Von KLENNER**America's Representative of the
GREAT GARCIA VOCAL METHODGrand Prix—Paris Exposition, 1900. Summer School—Point Chautauque, Chautauque Lake, N. Y. June 25th to Aug. 27th, 1914.
Tradition. Language. Repertoire. Diction. Special Courses for Teachers. Address, New York Studio, 982 Eighth Avenue.**Bellingham's Orchestra.**

Bellingham, Wash., April 8, 1914.

To the MUSICAL COURIER:

Think it would interest your readers to learn of the existence and progress of our orchestra. I have followed very closely the programs of symphony orchestras in other cities and feel that ours is well worth exploiting.

Your paper has been a great help to me as everything that is worth while is to be found in your columns. In this way I can keep in touch with other organizations and select from their programs. This organization is unique, as it was founded, organized, built up and directed by one person, and is turning out a huge success, while other similar organizations must be managed, receive donations, and give no end of trouble to keep them going. Have noticed the Portland and Los Angeles orchestras and find that our programs compare favorably and that our orchestra is bigger than either of these. Think something as follows will be suitable if you care to use it.

Perhaps the most remarkable and unheard of thing in the musical world in America today is taking place in this northwest corner of our country. Our symphony orchestra has been organized, is kept together, managed and directed by—not a man, but a woman, probably the only woman in the world who is conductor of a symphony orchestra in which the greater part of the members are professional musicians. The work done by this orchestra under the leadership of its energetic director, Mme. Davenport-Engberg, is indeed wonderful. Its programs compare with those of the larger orchestras and it has brought such soloists as Maud Powell and George Hamlin to Bellingham and played their accompaniments. That it is capable of doing this speaks well for its musical status. Mrs. Engberg, herself a violinist of exceptional



MME. DAVENPORT-ENGBERG,
Director Bellingham Symphony Orchestra.

gifts and a musician of sterling qualities, has drawn from her large class of advanced students for most of the violin section. The orchestra numbers seventy-four members and every instrument is represented. Mrs. Engberg not alone manages, directs and stands good for the whole undertaking, but also has bought instruments, such as violas, basses, tympanics, etc., to launch the undertaking in the first place. Just to show that the West is coming on musically, Maud Powell stated after playing with the orchestra, "Nowhere in the United States in any city three times the size of Bellingham is there to be found anything equal to this orchestra." It was started as a string orchestra, but has gradually developed into a full symphony numbering among its members many excellent professionals, some having played in the Boston Philharmonic, St. Louis Orchestra, Seattle Symphony and others. The orchestra is in its third year and its programs are most pretentious, including such works as "Surprise" symphony, "Unfinished" symphony, "Scenes Pittoresques," Massenet; "L'Arlesienne," Bizet; "Oberon" and "Freischütz" overtures, Wagner excerpts, etc.

The orchestra now numbers seventy-four members.
Cordially, P. G.

Marion Green's Chicago Tribute.

Marion Green has appeared in Chicago four times since the beginning of April and on each occasion won the unanimous praise of the public and press alike. After the presentation of the "Redemption" by the Bach Choral Society the following tributes were paid the brilliant basso by the Chicago dailies:

The soloists, though burdened with many tedious recitatives, succeeded in infusing many elements of beauty into the work by the manifold virtues of their song. Beecher Burton, tenor, and Marion Green, bass, had most to do, and they did it well. Mr. Green made splendid examples of lyric declamation of the dull recitatives that fell to his share.—Chicago Tribune, April 3, 1914.

The principal labors in Gounod's work fall to the share of the two narrators—a tenor and a bass. Mr. Green is possessed of an appealing voice and vocal ability—so much ability, indeed, that it is strange that a singer so excellently endowed should be heard so seldom here.—Chicago Record-Herald, April 3, 1914.

The burden of the work really falls upon the two narrators. Marion Green sang the music of the bass narrator with an appre-

ciation for the meaning of the text and a dignity that was in keeping with the solemnity of the story.—Evening Post, April 3, 1914.

Aside from being fatiguing and monotonous, it was, with few exceptions, a performance of platitudes. These exceptions were confined principally to the singing of Marion Green, to whose excellent enunciation, splendid sustenance and intelligent phrasing is largely due the artistic redemption of the work. The largest share of the solo work last evening fell to Beecher Burton and Marion Green. Mr. Green's basso cantante voice is of a pleasing and musical quality, and he knows how to sustain a phrase most admirably, while his final consonants are always clearly and sharply defined, which renders his singing both interesting and intelligible.—Daily News, April 3, 1914.

Mr. Green and Mr. Burton, who were saddled with the longest roles, won the honors of the performance not because they sang most, but because they brought resources of interpretation and beauty of tone to their tasks.—Inter Ocean, April 3, 1914.

In the Chicago performance of "The Messiah" by the Irish Choral Society, Mr. Green scored heavily also, as the following encomiums will indicate:

Marion Green, the bass, made a remarkable display of breath control in the familiar aria, "Why Do the Nations Rage?" The long, florid passages were given with the clarity and precision of an instrumentalist, and all this display of pyrotechnics did not interfere with convincing moments of declamation.—Chicago Tribune, April 6, 1914.

Mr. Green's declamation of the recitatives won unqualified praise, and rarely enough does an oratorio audience hear the "Why Do the Nations" aria sung with such poise of tone, such technical ease and authority. It was an interpretation admirable from all points of tone and scholarship.—Chicago Inter Ocean, April 6, 1914.

Green sang with nobility of tone, and with a breadth of control which made light of the lengthy bravura passages with which his role was plentifully besprinkled.—Chicago Journal, April 6, 1914.

Miss Stevenson and Mr. Green upheld their individual reputations by their work. The latter must be commended for a fine interpretation of the well known florid aria, "Why Do the Nations."—Chicago Examiner, April 6, 1914.

Marion Green as the basso was particularly good in the "Why Do the Nations" and "Behold, I Tell You a Mystery." The quality of this singer's voice is well suited to oratorio work.—Chicago Daily News, April 6, 1914.

Mr. Green accomplished a most admirable vocalization of "Why Do the Heathen Rage?"—Chicago Record-Herald, April 6, 1914.
(Advertisement.)

Fanning and Turpin at the Plaza.

"Amour Irlandais," an attractive musical sketch in two parts, brimming with Irish wit, music and dances, formed part 3 of the program given as a benefit musicale at the Plaza, New York, Thursday evening, April 16.

This delightful sketch was written and arranged by Cecil Fanning, the baritone, and H. P. Turpin, pianist.

Mr. Fanning sang the role of Michael Casey, in which his excellent baritone voice adapts itself well to the Irish songs. He proved himself also a first rate dancer and actor. Mr. Fanning always wins his audiences from the start. As Michael Casey he was a great "hit."

Greta Torpadie, soprano, as Leisha O'Shea, was an able copartner in the sketch.

The "man behind the gun," or rather Mr. Turpin behind the scenes at the piano, was the reliable assistant in every respect.

In addition to the foregoing, Mr. Fanning opened the program with a group of French songs, "Pauvre Jacques," "Le petit bois d'amour," "Le cycle du vin," "Les Cloches de Nantes." These were sung by the baritone in exquisite French, with beautiful quality of tone and with expressive gestures.

Part 2 was made up of Italian folksongs, "O Sole Mio," "Pace no voglio fore," "Marianina," sung by Miss Torpadie, in costume, to guitar accompaniment.

"Guest" conductors are in vogue at Helsingfors, Finland, among them having been Safonoff, Carl Nielsen. Armas Järnefelt, Alexander Glazounow, Oscar Fried, etc.

A Self-Speaking Fact.

THE MUSICAL COURIER
carries more advertising
than any other musical
publication in the world

Leonard Borwick's World Tour.

There is no more interesting personality in the world of music of today than Leonard Borwick, the English pianist, who will begin a world tour early in April that will take him practically around the world, and will cover a period of time amounting to nearly a year. Mr. Borwick's great success in America last year will be recalled by the many readers of the *MUSICAL COURIER*, and his recent five recitals in London have elicited the highest possible praise from press and public alike.

Mr. Borwick, who was born at Walthamstow, near London, was for many years a pupil of Clara Schumann, and was personally acquainted with Brahms, Joachim, Stockhausen, Max Bruch and other great lights of the musical circle that formed around the widow of Robert Schumann. Mr. Borwick was a pupil for six years of Mme. Schumann, at the Dr. Hoch Conservatory of Music, in Frankfort-on-the-Main, and in a recent interview with a *MUSICAL COURIER* representative, Mr. Borwick said: "At the home of Mme. Schumann, one met all the musical world at her musical evenings, and Brahms in particular was a constant visitor. We pupils were often called on to play for the various notabilities, and I, personally, have the most interesting recollections of my playing before Brahms. And I remember him as an outstanding personality, strong and vigorous and wholesome, of real, innate kindness and at once interested in and quick to encourage and advance any musical talent that showed itself so long as he recognized earnest purpose and determination.

"Yes, I frequently heard him play, at one time or another; I heard him in pretty nearly all his piano-chamber works. In these he has written most nobly for the piano, more grandly and effectively, indeed, than in most of his actual solo writing, though there are exceptions.

"What do I think of the F minor sonata?

"It is a wonderful work. He never wrote anything else quite like it. In it are found the expression of youth, hope, exaltation, and the deepest of emotional feeling. Its demands on the interpreter are enormous, interpretatively and technically, but it repays all devotion. It is one of the composer's great romantic utterances. I had the great advantage of studying it with Mme. Schumann, who learnt it from the composer himself. It is always an impressive composition with an audience.

"My opinion of the new French school?

"Well, I am one of its devotees. Yes, it is at the very opposite pole to Brahms in its mode and manner of exposition. It has enlarged the range of musical expression, so to say, and opened up all sorts of new possibilities in regard to the piano, which has gained enormously as a solo instrument medium with the advent of the contemporary French school. In fact Debussy and Ravel, to mention only two of its members, have opened the portal to a new world for the piano, and I, for one, am most intensely grateful for and appreciative of their work, and the great possibilities for the future that it suggests. Think of the wondrous pedal effects in a composition like Ravel's "Gaspard de la Nuit!" Why, that work alone is a mine of new thought and suggestion both as regards technic and musical content. There is, of course, nothing like it in the classic or romantic schools giving so great an opportunity of tonal painting by the use of the pedals.

"I don't mean to say that I swerve one iota from my allegiance to the great classic masters. I was bred in the atmosphere of Bach, Beethoven and Brahms, and I may say that Schumann was my musical foster father, but I bow with most grateful acknowledgment before the newcomer

in the form of the modern French school of piano composition.

"What impelled me to make my piano arrangements of Debussy's 'L'Après-midi d'un faune,' and 'Fetes'?

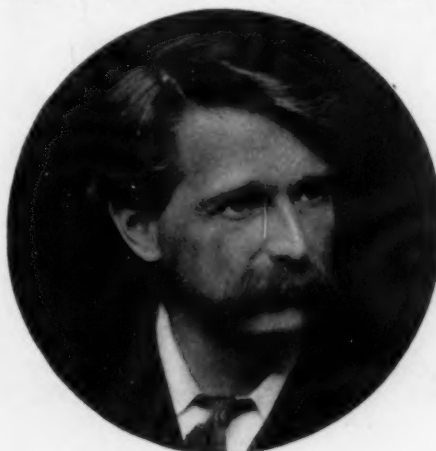
"They were made by me to vindicate my assertion that the effect and charm of these two works consist by no means only, or even chiefly, in the color and atmospheric quality, but that their form and structure are not less vital and masterly. The color effects in 'L'Après-midi d'un faune' are marvelous, it is true, and if one is thoroughly saturated with the spirit and style of the new masters, it is possible to reproduce astounding effects on the piano even in this line. The whole question of the new French school has great significance to me, as it has, I think, to most pianists.

"What does the term futuristic mean to me?

"Why, futuristic means only that which a few years hence will be as obvious to all of us as are the classics of today, is now a little obscure to some of us; that is all the term futuristic means, or should mean. Through this same futuristic movement, I may say, one discerns greatly enhanced opportunity for revealing qualifying degrees of feeling and emotion, of a greater refinement of degree so to say, and for the piano to which I refer particularly, an expanded palette of color and a wonderful and welcome freedom in design and form, in other words, a greater means to an end for the expression of the absolute in music.

"Something about my tour?

"Well, I leave here March 31 and join the boat for Australia, at Toulon. I shall arrive at Melbourne about May



LEONARD BORWICK.

6. where I shall give at least six concerts and probably more. Concerts are also booked for Sydney and Adelaide, and other large towns in Australia. New Zealand follows, where I expect to remain over a month. In Australia, particularly in Melbourne and Sydney, there are excellent large halls, holding 3,000 and more, and there are always such enthusiastic and crowded audiences that it is a real pleasure to look forward to playing before them again. I shall have two Steinway concert grand pianos on my tour—one will always precede me, and one I shall have with me for daily work. From Australia we go to Batavia (Java), where there is a fine orchestra and where concerts are given along European lines and customs.

"Java? Java is the famous Dutch island colony of the East Indies. After Java, we go to China, up along the coast, and later cross over to Japan. We shall visit Singapore, Manila, Hong-Kong, Shanghai, Tientsin, Peking, and Yokohama. By October 25 we hope to arrive on the Pacific Coast of America, and my first concert will be at San Francisco, at the Scottish Rites Hall. Canada follows, and then the large cities in the United States. About a year from the present time I expect to be back in London."

Brooklyn Quartet Club Sings Fiqué Opera.

Under the musical direction of Carl Fiqué, the Brooklyn Quartet Club gave the two one act comic operas, "Die Schöne Galathea," by Franz von Suppé, and "Der Falsche Mufti," words and music by Carl Fiqué, at Prospect Hall, Brooklyn, Monday evening, April 13, before an enthusiastic audience of about 1,500 persons.

The cast of characters for "Die Schöne Galathea" was as follows: Galathea, a marble statue, Katherine Noack-Fiqué; Pygmalion, sculptor, Henry Weimann; Mydas, a wealthy banker, Max Koeppé; Ganymede, apprentice to Pygmalion, Alfred Osterland, Jr.; eight Greek youths and eight Greek maidens.

Katherine Noack-Fiqué, the well known soprano, was very successful in the leading part, particularly with her "Harp Song."

"Der Falsche Mufti," with its delightful music, Oriental in character, proved a decided attraction.

This was the cast of characters: Pasha Mustafa, governor of a Turkish Province, Alfred Osterland, Jr.; Zo-

THE School of Accompanying

Summer Session for Teachers. Practice Pianos Provided. Practical

EXPERIENCE WITH PROFESSIONAL SOLOISTS

Send for attractive booklet, "Accompanying as an Art"

AEOLIAN HALL, 33 West 42nd St., Suite 1140, New York
Tel. 7325 Bryant Mrs. M. E. STEWART. (Isabel McCall) Director

raide, his niece, Katherine Noack-Fiqué; Paul von Gehsen, German lieutenant of navy, Henry Weimann; Mufti Lufti Pufti, Max Koeppé; Veranda Pankendeiweil, née Nudelwalze, Carrie Wilckens; Jim Johnson and Ching Ling Fong, her servants, William Borrmann and Conrad Reitz; Kikeriki, doorkeeper to the Pasha, Richard M. Schmidt; Karl von Lettin, orderly, Herman Langhorst; three Turkish guards, Albert Becht, Edward Schulz and Henry Kircher. Seven wives of the Pasha, sub-lieutenants of the navy, slave girls of the harem, wise Turks, Pasha's musicians, Imperial midshipmen.

While Mr. Fiqué's work was on the whole well received, Zoraide's aria and the "Sextet" aroused unusual demonstration.

The story of "Der Falsche Mufti" is given below:

Dawn of day in a Turkish seaport. The voice of the Muezzin is heard, calling the Mohammedans to prayer; Zoraide, the German horn niece of the Pasha, has seen a German warship enter the harbor. The seven wives of the Pasha and their slaves offer the morning greeting, "Salam Aleikum." The Pasha appears. He is a jolly good fellow who never pays his debts. He announces to Zoraide that she is to marry his friend and adviser, the Mufti Lufti Pufti. Zoraide, in anguish, prays to God to avert the calamity. Lieutenant Paul and his midshipmen arrive, to enforce the claims of German creditors, and if necessary to arrest the Pasha. Paul and Zoraide meet and discover their mutual love. A stir is created by Veranda Pankendeiweil, from Hamburg, who is traveling about the world in search of her husband, who deserted her ten years before. The castle warden, Kikeriki, calls her attention to the Mufti, who is a German and has been in the Pasha's employ ten years. The Mufti comes in with his officials and has an interview with the Pasha. He promises to help the Pasha out of the scrape by impersonating him, enabling the Pasha to escape unmolested. As a reward he will claim Zoraide. They change characters, Veranda appeals to Paul for help in her domestic troubles, and when the Pasha is about to depart, Paul, supposing him to be the Mufti, arrests him as Veranda's absconding husband.

An orchestral intermezzo now divides the action in two parts.

The Mufti, in his role as Pasha, tends a grand reception and entertainment to the German officers. Veranda approaches unseen and recognizes her own faithless husband. She thinks he is now the husband of the Pasha's seven wives, and makes a terrible scene. The Mufti is forced to confess the truth and promises to be ever faithful and true. The real Pasha is released on Veranda's agreeing to pay his debts, and Paul obtains the hand of Zoraide.

Sergei Klibansky Artist Pupils.

Two of Mr. Klibansky's artist pupils appeared in concert last week. Jean Vincent Cooper, contralto, sang at the Little Mothers' Aid Association Easter musicale, April 16, at the Cort Theatre, New York, these numbers: Down in the Forest.....Ronald
The Year's at the Spring.....Beach

Louise Wagner, soprano, sang at the annual Easter luncheon of Wells College, at Sherry's, April 14. Her songs were by Schubert, Kernochan and Bliss. Both singers were in good voice and were heartily applauded.

The girl with a promising voice is often possessed of a coloratura temper also.—New York American.

ARTHUR SHATTUCK

The Distinguished American
PIANIST

In America Season 1914-15

Management, HAENSEL & JONES

Aeolian Hall,

New York

Steinway Piano Used

EFREM ZIMBALIST

Celebrated Violinist

— Will return to —

AMERICA

Season 1914-1915

For Terms and Dates available

Apply

WOLFSOHN MUSICAL BUREAU

1 West 34th St.,

New York

STEINWAY PIANO



Laura May Haughwout

Impersonator
Monologist

Management:
ANTONIA SAWYER
1425 Broadway,
New York City

Marguerite Melville Liszniewska

PIANIST

Glanzinggasse 21, Vienna

GEORGE DOSTAL

The Distinguished Bohemian-American
TENOR

Renowned for his operatic triumphs in Italy

FIRST AMERICAN CONCERT
TOUR SEASON 1914-1915

Address: 222 West 46th Street New York City



Hermann WEIL

Great Wagnerian Baritone
Metropolitan Opera House, New York
Hans Sachs—Amfortas—Wotan
Roles in Bayreuth Festivals

For Concert Dates Address Exclusively

ANNIE FRIEDBERG

Metropolitan Opera House Building, - - New York



Engaged
as Soloist
for
Buffalo
May Festival

KATHLEEN

HOWARD

of the Royal Opera, Covent
Garden, London. Leading
Contralto with the Century
Opera.

SEASON 1913-14

The Modern Damon and Pythias.

Probably the most interesting phenomenon in the life of musical Paris, from the point of view of human interest, is the friendship of Vincent d'Indy and Auguste Sérieyx. In the tumult resultant upon struggle between the so called modernists and traditionalists battling about the principles that are to form the basis of "the music of the future," in the bitterness of discussion between these antagonists, in the storm of criticisms and accusations, the mutual devotion of d'Indy and Sérieyx forms a welcome oasis in the desert of hatred and recrimination.

Auguste Sérieyx is d'Indy's chief assistant in the work of the Paris Schola Cantorum. A serious musician, a profound theoretician, a deep student, and the possessor of an analytical mind, Sérieyx seems to have devoted all his ability, all his knowledge, all the ammunition that learning and study have placed at his disposal, to the propagation of d'Indy's ideas, to putting into life, by means of teaching them, the principles that animate d'Indy in his work. As a matter of fact, Sérieyx is d'Indy's mouth-piece. The famous composer, reticent and modest to an unusual degree, contents himself with expressing his ideas in musical language, and it is Sérieyx who supplies the



VINCENT D'INDY AND AUGUSTE SÉRIEYX IN THEIR
PARIS STUDIO.

explanation, who defends and fights and argues, and so well does he perform his self-imposed duty that it is not on record that the two have ever disagreed.

That is why musical Paris has taken such deep interest in the book that has just appeared from the pen of Sérieyx under the title "Vincent d'Indy." The book is published by the Société des Trente, an association of authors and lovers of literature, who formed it with the intention of publishing thirty books within the period of six years so as to demonstrate the possibility of publishing well made and well printed books at a relatively small price to the purchaser. While the book contains little that is really new in regard to the personality and work of Vincent d'Indy, it is so unique as an example of unbounded enthusiasm that a few quotations from it will surely not be taken amiss by the readers of the MUSICAL COURIER.

Perhaps, the most striking feature of Sérieyx's work is his assertion that the hero of d'Indy's "Chant de la Cloche" is the personification of the composer himself, and the parallel he draws throughout the book makes one think that "Chant de la Cloche" is d'Indy's autobiography.

"Tall, straight, strong, little the worse for the weight of two-thirds of a century on his shoulders, such is Vincent d'Indy of today," writes Sérieyx, "drawing away with a sort of timidity from and a trifle embarrassed by the triumphal success of his 'Chant de la Cloche,' one of his earlier works, which he seems to have intended to prepare us for today in painting himself, both morally and musically, in most truthful colors. Without doubt, his friendly smile, as he greets his enthusiastic audience denotes satisfaction. But let us watch him a bit more closely: with this satisfaction of having accomplished a task is already

mingled the preoccupation due to contemplation of work to be accomplished, of ever present and never fully achieved labors. His eye, full of affability and goodness, shows nevertheless profound thinking power, penetrating mind and gives evidence of great energy and continuity of purpose. Above this eye that has anxiously watched over generations of pupils, a redoubtable eyebrow, the sentence giving judge of all mistakes made by the pupils, is seen in constant, vigilant motion. The master lifts his baton, the orchestra and chorus begin their attack, and suddenly, the 'terrible eyebrow,' by almost imperceptibly raising itself, registers automatically the slightest error of emission, of ensemble, rhythm or intonation. A short grizzled moustache and a small military mouche leave free to be seen the firm jaw and chin of 'Master Vincent.' His long hair, which he frequently lifts in a mechanical way with his left hand, frames in a soft aureole his face, a face that forms a wonderful ensemble of strength and kindness. Apart from physical differences, we find in the personality of the hero of 'Chant de la Cloche' all the leading traits of the man who wrote the words and music of it in 1880. We shall, therefore, ask the aid of Master William in penetrating into the inner soul of Master Vincent. It will suffice should we imagine this noble artist calling forth before us from the moment the bells ring in the prologue the principal events of his long career. To make still more clear the physiognomy of this great French musician we shall present them in seven chapters that would correspond to the seven scenes of 'Chant de la Cloche.'"

It is readily seen that the work of Sérieyx is a rhapsodical eulogy of Vincent d'Indy; but such is the erudition of the author that, despite the drawback of friendship that is likely to blind one to faults and exaggerate the virtues, he succeeds in giving a very clear idea of what modern French music owes to d'Indy. To quote from the first chapter, which is probably the most important of the book as it gives a résumé of the chief moving power behind d'Indy's works:

"Like his teacher César Franck, like all the glorious masters whose work he had chosen for his models in musical art, Vincent d'Indy is, before everything else, a believer. Having understood that all music, all art emanates from a belief, from a religion, he was particularly qualified to render such efficacious service for the revival of the religious musical art, both traditional and liturgic, a revival that is certain to win a permanent place for the beginning of the twentieth century in the minds of all future generations of musicians.

"Profoundly moved by the beauty of the Gregorian chant, d'Indy has chosen the most beautiful jewels of this inexhaustible treasure to set them beautifully in the rich ornamentation of his music. . . . To show that sacred music is the 'supreme model' of all music, the author of 'The Course of Musical Composition' (d'Indy) declares right at the beginning of his book that 'the principle of all art is of the religious kind.' Let us also recall his statement on November 2, 1900, on the occasion of the opening of the Schola Cantorum. 'Let faith, hope and love live within you; but remember that of the three virtues the greatest is love. We can rightly call these three virtues artistic virtues, for, if they speak of God, they speak at the same time of Art, of divine emanation. Let us have Faith, faith in God, in the supremacy of beauty, faith in art, for, before all else, one must have faith in the work he is writing or interpreting, if such work is to acquire durability.'"

Sérieyx's book should be translated into English, for it is charmingly written and is full of interesting and instructive data.

A Haydn evening is a novelty in the realm of orchestral concerts. Such a program was given recently by the Chemnitz Municipal Orchestra. On another occasion the same society instituted a Liszt-Wagner seance.



BERNHARD STEINBERG

Baritone :: Concert, Oratorio, Recitals, Etc.

A large and fashionable audience greeted Bernhard Steinberg last night. He possesses a baritone voice of heroic proportions, with a quality of exceptional warmth and richness.—The New York American.

Address all communications to
JULIUS C. MEYER, Secretary,
1425 Broadway, Suite 69-70, New York City.
Tel. 7222 Bryant.

More Praise for Clark.

Charles W. Clark won the following press opinion, following his appearance with orchestra in Indianapolis, Ind.:

Charles W. Clark, baritone, who was the soloist, made an unusually favorable impression upon his auditors, and at the conclusion of his last group of songs was compelled to respond to three encores. This does not include the repetition of one number during the rendition of the group. Two encores followed his first group, making a record which has never been equaled by any soloist appearing with the orchestra.

There is one quality which distinguishes the vocal ability of Charles W. Clark above all others, and that is his perfect enunciation. Yesterday he sang in English, French and German, and in every instance his words were so clearly cut, so well enunciated, that not a syllable was lost. It is strange, but nevertheless it is true, that there are but few English speaking singers who have learned to handle their own language sufficiently well to make it singable. Mr. Clark is a glorious exception to this rule, and in hearing him one realizes how much enjoyment has been lost through the fact that many singers have failed to present English to their audiences as it should be presented. Mr. Clark gives the words of his songs equal value with the music. What has been said of his English may be applied with equal emphasis to his German and French.

Mr. Clark's first group opened with an aria, "An Jenen Tag," from Marschner's "Hans Heiling," and was sung with orchestral accompaniment. It may be mentioned in this connection that the orchestra never before played with the splendid effect secured yesterday. The men were under perfect control every moment, and Mr. Ernest Hoff read his scores with fine intelligence. The first group included "Der Sandträger," by Bungert, for which Mr. Clark has gained a splendid reputation in Germany. As the first encore to this group he gave the "Pagliacci" prologue in English, and here it was that the majority of his auditors realized for the first time how much perfect enunciation adds to the enjoyment of a vocal number. This was followed by "Let the Little Ones Come Unto Me."

The second group was sung entirely in English, the big numbers being "Song of the Evening Star" from "Tannhäuser," "Pilgrimage," by Dunham, and "A Fool's Soliloquy," by Campbell-Tipton. Two of Sidney Homer's songs were given, Mr. Clark being compelled to repeat this composer's "Uncle Rome." At the close of the group the audience gave an unusual demonstration, the singer responding with three extra numbers, which makes one believe that Mr. Clark has come under the influence of Debussy and ultra modernism. The Wagner number was sung with orchestra accompaniments.—Indianapolis Star, March 23, 1914.

Charles W. Clark, baritone, was the soloist yesterday afternoon at the extra concert given by the Indianapolis Orchestra as a benefit and he had a fine accompanist in Gordon Campbell.

Mr. Clark has sung here twice before, and yesterday he not only surpassed his former efforts, but felt so kindly disposed toward Indianapolis that he sang five wonderful encore songs in addition to his program numbers.

Mr. Clark knows well how to use his voice, and he was not only a pleasure to the whole audience but particularly so to teachers and those in the audience who are taking vocal instruction. Mr. Clark sings with ease and surety, but his breath control, his register, both tenor and bass, and many other things were revelations to his hearers. His enunciation was a delight.

Two numbers were given with orchestra accompaniment, the aria, "An jenen Tag," from Hans Heiling (Marschner), and "O du mein holder Abendstern," from "Tannhäuser" (Wagner). Then Mr. Campbell went to the piano and played all the remaining songs from memory. The encores were the prologue from "Il Pagliacci," and with fine meaning and very simply he sang "I Think When I Read That Sweet Story of Old, When Jesus Was Here Among Men." Again, after the second group, he sang the beautiful "Vision Fugitive," from "Herodiade" (Massenet); "Mondlied" (Debussy), and "L'Heure Exquise," generously giving these in addition to the program; "Fuge" (Sinding), "Der Sandträger," "Die Ablosung" (Hollaender), and "Pilgrimage" (Arthur Dunham); the latter especially were well sung.

His other program numbers were two songs by Sidney Homer and one by Campbell Tipton.—Indianapolis News, March 23, 1914.

(Advertisement.)

Success of Another Sulli Pupil.

Giorgio M. Sulli, the well known vocal teacher, whose studios are in the Metropolitan Opera House Building, New York, numbers among his successful pupils, Lena Mason, soprano, who has been engaged this past season with the Century Opera Company.

Miss Mason is possessed of a fine voice and a charming personality. Mr. Sulli is to be congratulated upon the continued success with which his pupils are brought before

the public, and the way in which they reflect credit upon his able training.

A few press notices taken from the New York daily papers of April 14, following her initial appearance in "Natoma," where she took the role of Barbara, the little girl, fresh from the convent, are given below:

Lena Mason was attractive as Barbara.—New York Times.

Barbara was Lena Mason, whom Victor Herbert himself, it would seem, selected for the role. In appearance she is charming, in action graceful and ingratiating.—New York Press.

Lena Mason as the schoolgirl Barbara wore a lace mantilla prettily and displayed a neat pair of ankles when she rode in on an easy chair side saddle of the days before the gold craze.—Evening Sun.

Lena Mason sang Barbara acceptably. Had "Natoma" had as good a Barbara as Miss Mason in its original performance at the Metropolitan, it would have made a material difference in the impression the part left upon the audience.—Evening Mail.

(Advertisement.)

Trinity School of Church Music.

Now that the liturgy of the musically rich Episcopal Church has a school of its own, it is small wonder to find a score of earnest students enrolled at Trinity School of Church Music, New York. This is a training school of organists, choirmasters, and choristers who desire to develop that highest form of church music, practiced in the Protestant Episcopal Church of America. Felix Lamond and confreres, the heads of this important specialty school, are so well known through many years of high class work, that it is difficult to add much about them that is news. Some of their ideas, however, are embodied in the little booklet devoted to a brief explanation of their institution, are well worth reproducing, a single page reading as follows:

It is the lack of personal connection that causes so many modern conservatories to fail in producing artists of the first rank. It is the custom of these institutions to put all their pupils into one mold in classes, and expect them to study the same things in the same way. The prime object of Trinity School will be to arrange a suitable course of study specially adapted to the needs of the individual. In addition to his work at the school, each student will have the great advantage of being in daily touch with his teachers while they are engaged in their professional work.

The general curriculum will be as follows:

Organ, piano, theory of music, harmony, counterpoint, double counterpoint and canon, fugue, musical form, composition, and orchestration, figured bass and extemporization. Small classes will also be formed in ear training, musical dictation, transposition, and score reading from ancient and modern clefs. In the vocal department there will be a special weekly clinic in the training of the boy voice, in the training of the adult voice, and in conducting the male and mixed choir.

Carlo Carobbi's Prominent Pupils.

In the accompanying snapshot taken at the railroad station, Florence, Italy, appear Carlo Carobbi, the singing teacher, of Florence, Italy, and his pupil, Nell Armstrong. Signor Carobbi is on the left in the picture, the gentleman on the right being Silla Carobbi. Among Carlo Carobbi's prominent pupils are the following:

Signorina Tarquini, soprano, of the Metropolitan Opera Company; Giuseppe Paganelli, tenor (now singing in Ha-



CARLO CAROBBI, HIS PUPIL, NELL ARMSTRONG, AND SILLA CAROBBI.

vana with Diva Barrientos); Signorina Gina de Martin, of the opera at Montevideo, South America; Theodore Harrison, the American baritone; Antonio Casini, baritone; Emma Tacchi and Bruna Scannavini, sopranos; and Th. Dini, who made his debut as tenor in Italy this year.

For Theodore Harrison, who has been heard frequently during the past season, a great future is predicted.

Signor Carobbi, a versatile linguist, speaks English very fluently. His school is well patronized.

Wilhelm Bachaus



The Famous Pianist

who has just completed his second American Tour is to return to the

UNITED STATES

During the Season 1916-17

Articles of general musical interest, with or without pictures, will be examined by the Musical Courier if sent on approval, accompanied by stamped envelope for the return of the manuscript. In the event of its acceptance, such matter will be paid for at space rates. Address all manuscripts to The Musical Courier Company, 437 Fifth Avenue, New York, Southeast corner of Thirty-ninth Street.

Free Scholarships.

John J. Hattstaedt, president of the American Conservatory of Music, Chicago, wrote the following article, which appeared in the Chicago Examiner of April 13, 1914:

"The position of Chicago among the large American cities as a center of musical education is not yet realized or appreciated by the masses, even in our own community. It will surprise many to learn that Chicago is disputing first place in musical activity with New York City.

"Although handicapped by the traditional glamour that clings to the East, Chicago, inspired with the spirit which



JOHN J. HATTSTAEDT.

animates all its activities, has steadily pushed onward to the fore as a representative of the best in art.

"Thousands of music students flock annually to Chicago from all parts of the country to enjoy the instruction of its famous artists, many of international reputation.

"New York cannot compete with Chicago in the number, size and excellence of its music schools. The work accomplished at these institutions is of far reaching importance to the development of musical culture in the entire country.

"Their graduates are everywhere, representing the artistic ideals of the institution. The governing bodies and the faculties of the music school should be fully aware of their responsibility, always striving for a higher degree of scholarship and higher requirements.

"The stress of competition has brought some abuses which ought to be eradicated. One is the advertising connected with the offering of free and partial scholarships. While every institution ought to do its part in assisting students endowed with special musical gifts, who are without means, it should not be used as a bait in drawing students.

"No good institution can afford to imitate the methods of department store advertising."

This article by Mr. Hattstaedt is to the point and though, at the American Conservatory, of which he is president, they still give free scholarships, the school should be congratulated on that account, as they are donated because of talent and on account of the lack of funds on the part of its possessors. The abuse of free scholarships as an advertising method has been condemned and their use criticized often in the columns of the MUSICAL COURIER, and now to have the additional indorsement of John J. Hattstaedt (who has so successfully guided the destinies of the American Conservatory for the last twenty-six years) in the matter, must be gratifying to all those who do not believe in the free scholarship bait.

Louise Jansen Wylie Sings in New York.

An interesting recital was given by Louise Jansen Wylie, a soprano new to New York, at the Waldorf-Astoria, on Thursday evening, April 16. Mrs. Wylie sang groups of German and English songs and an aria from "Tosca" in Italian. Her first offering was "Allerseelen," by Richard Strauss, and it was immediately evident that she possessed a voice of great beauty and a thorough training. Her interpretation of this number was musical and impressive. This was followed by "Zueignung," by the same composer, in which the lightness and brightness of Mrs. Wylie's voice was in evidence. Two other numbers in this group were "Das Kraut Vergessenheit," by Von Flieitz, and "Vergebliches Ständchen," by Brahms, the second of which was particularly well sung.

It may be added that Mrs. Wylie (who was born in Germany, was brought to America at a very early age, but returned to Germany for her musical education) sang all of

these German songs with excellent diction and unusually clear enunciation. The aria "Non la Sospiri" from "Tosca" was rendered with passion and rare beauty of tone and was enthusiastically encored.

Mrs. Wylie's English group consisted of songs by Young and Bishoff, two exquisite little selections by MacDowell, which the singer interpreted with fine comprehension of the great American master's poetic style, and Rummel's "Ecstasy," of which a brilliant rendering was given. Mrs. Wylie's singing is characterized particularly by an unusual charm of style and simplicity. She possesses a complete and thorough knowledge of her art, and her interpretations are delightfully spontaneous. She comes from the Far West, where she is already well known, and it is fair to predict that she may look forward to a successful future on the concert stage.

She was assisted by Jessica de la Mater, story teller, who gave a number of attractive recitations.

BALTIMORE CONCERTS.

List of Recent Musical Activities in the Oriole City.

Phone, Tuxedo 752 F.
213 Prospect Avenue, Roland Park.
Baltimore, Md., April 10, 1914.

The annual Lenten Concert of the Melamet Opera Class took place on Tuesday night, the work presented being Dvorák's "Stabat Mater." Upon the stage were an orchestra of forty pieces, a chorus of one hundred voices, and fifteen soloists, under the direction of David S. Melamet. As the Baltimore correspondent of the MUSICAL COURIER was one of the participants, the criticism of the

ST. PAUL SYMPHONY ORCHESTRA

WALTER H. ROTHWELL, Conductor

ANNUAL SPRING TOUR NOW BOOKING

FOR TERMS ADDRESS

GERTRUDE V. O'HANLON, Manager of Tour

Cable Building -> -> Chicago, Ill.

concert was written by the former correspondent Dr. Merrill Hopkinson, and will be found on another page.

ELSE BUSCH IN RECITAL.

Else Busch, pianist, gave the April recital at the Arundel Club, on Saturday afternoon. She is an artist of excellent technic, with fine power of interpretation, and a velvety touch. Her tone throughout was warm and rich. While the whole program was well played, Miss Busch seemed at her best in the modern works in the latter half of the program. She played the Liszt rhapsodie with a fire and dash that made a decided impression on her hearers.

EMMANUEL WAD IN RECITAL.

The last of the series of Friday afternoon recitals at Peabody Hall was given last Friday by Emmanuel Wad. Notwithstanding the deluge of piano recitals during the current season, Mr. Wad drew a large audience, which was amply repaid by his performance. He was in his best form, which is synonymous with saying that he did some fine playing. The most interesting thing on the program to a pianist, was his playing of the twenty-four Chopin etudes, an ordeal from which he emerged apparently perfectly fresh, and during the course of which he exhibited all the varying moods for which opportunity is given by these multi-colored studies. The program opened with a fine reading of the Beethoven C major sonata, op. 53, followed by the Chopin etudes. The latter half was of modern works—the "Clair de Lune" of Debussy, "La Nuit," Glazounow; "Marche Grotesque," Sinding, and Mr. Wad's own very effective etude in G sharp minor.

PAVLOWA AT THE LYRIC.

In a return engagement this season, Pavlowa gave us an opportunity to see the famous "Fantasie Orientale," with its beautiful musical setting. The program also contained some old friends, notably the exquisite "Moment Musical" of Schubert, danced by three Greek nymphs, an event in which the music and dancing interpret each other so entirely, as to seem indissoluble. The orchestra, under Theodore Stier, gave its customary delightful support.

CHAMBER MUSIC AT FLORESTAN CLUB.

An evening of chamber music was given at the Florestan Club, Tuesday night, by a string quartet, consisting of

Abram Goldfuss, first violin; Benjamin Eisenberg, second violin; Maurice Kaplan, viola, and Louis Swartz, cellist. Quartets by Mozart and Beethoven were played.

ORGAN RECITAL BY CHARLES WILKINSON.

A Sunday afternoon organ recital was given on April 5, by Charles A. R. Wilkinson, organist of St. Anne's Church, Annapolis, assisted by Abram Goldfuss, violinist. Mr. Wilkinson played a toccata and fugue in D minor, Bach; andante from piano concerto in D flat minor; Tchaikowsky; prelude, op. 3, No. 2, Rachmaninoff; "Pastorale," César Franck; finale from "Symphonie Pathétique," Tchaikowsky; overture to "Meistersinger," Wagner. Mr. Goldfuss played "La Follia," by Corelli-Leonard. D. L. F.

Arthur Shattuck's Coming Tour.

Arthur Shattuck, the American pianist, after an absence of two years concertizing in Europe, will return to America for a concert tour next season. At the present time Mr. Shattuck is traveling in the Holy Land, and while in Palestine will give recitals in Damascus, Joppa, Jerusalem and other cities of Canaan.

Aside from being one of the leading pianists of the day, Mr. Shattuck is a devotee of the brush and pencil, and many of his sketches find their way into print. While on his tour of Asia Minor Mr. Shattuck expects to make many sketches of the historic places familiar to Biblical students and travelers. With his kodak he also hopes to catch many unusual scenes of life in Palestine as it is today.

Giving a piano recital in Palestine may seem a bit unusual, but this American musician never follows the beaten track. Some three years ago he decided that inasmuch as no pianist had ever toured Iceland such a concert journey might be well worth taking. His tour to "the top of the world" proved a profitable one.

Last winter he visited Egypt and after a series of concerts in the land of the Khedive he secured a caravan and passed a few weeks on an oasis in the Sahara Desert. The transporting of a Steinway piano into the great desert attracted no little attention, but according to the pianist the Sahara is an ideal place to practice. Evidently the idea of being alone in the desert with his piano appealed to the artist. Says Mr. Shattuck:

"The desert is, without doubt, 'The Garden of Allah.' The stars spoke to me as I walked, soft footed through the



ARTHUR SHATTUCK.

sand. The pure wind spoke other words of the same language, the language of the universe of Nature. Here and there yellow lights in a distant camp flashed out like fireflies; far away across the billowing sands, rocks, bleached like bones, gave an effect of surf on an unseen shore; now and then a silent, swift moving Arab, stealing out of the shadow, might have been the fabled woman who haunts the Sphinx, hurrying to a fatal tryst. The Great Pyramid seemed to float between the desert sand and the cloudless sky like the golden palace of Aladdin being transported through the air by the genii of the lamp. There never was such gold as this gold of sand and pyramids under the moon. It was an ideal place for a pianist with a vivid imagination and a real desire to work. Practise under such surroundings is not work—it is a real pleasure."

MINNEAPOLIS NEWS.

Influence of Symphony Orchestra Being Felt— Thursday Musical Club Closes Season—Other Events.

Minneapolis, Minn., April 10, 1914.

The great influence of the Minneapolis Symphony Orchestra is just beginning to filter down through the "rank and file" of the musicians of the city. We are watching the amateur players grow in number and enthusiasm. We are about to have a large amateur concert given by 125 players at the Auditorium for the Amateur Symphony. The Orchestral Art Society and Y. M. C. A. orchestras are to unite for that purpose.

But the most unique amateur organization in our midst is the faculty of the North High School—twelve men who teach grammar all day and then practise music of an evening. They officially opened the new North High School on April 3 with a concert of merit. The Glee Club sings intelligently and musically. The vocal solos were unusually good. H. B. Street played a piano solo, Schubert's "Impromptu," op. 90, and he acted as accompanist for the whole program. Mr. Westman also played a piano solo. The quartet (they call it Polaris) sang well. An eight-hand arrangement of the overture "Poet and Peasant" was given on two pianos. The program was still further varied by a reading by Mr. Fry and a cornet solo by M. F. Leslie. The object of these concerts is most worthy—the participants wish to spread the love of good music and their field is the great number of the pupils under their immediate sway.

LAST MEETING OF THE THURSDAY MUSICAL CLUB.

The last concert of each season given by the Thursday Musical Club is always an open meeting on Friday evening, April 3, was the date this year, and the program was exceptionally good. Maude Peterson played with brilliancy and finish the Strauss-Tausig "Man lebt nur einmal." Mrs. Alma Johnson-Porteous appeared twice. Her numbers were "Che faro senza Eurydice," from Gluck's "Orpheus," and a group, "Le Colibri," by Chausson; "Fleur jette," by Faure; "Les Silhouettes," by John Allen Carpenter, and "The Eagle," by Carl Busch. The guest of the evening was Henry Williams, the harpist of the Minneapolis Symphony Orchestra, who played two groups which were keenly enjoyed by everyone present.

The officers for the ensuing year are: President, Anne Hughes; vice-president, Mrs. C. W. Gardener; second vice-president, Belle Beazell; recording secretary, Mrs. H. T. Godfrey; corresponding secretary, Kate Mork; treasurer, Jennie T. Sedgewick; auditor, Mrs. Carlo Fisher; librarian, Mrs. C. J. Babcock; associate section chairman, Mrs. J. R. Martin; student section chairman, Mrs. R. J. Smith; organ section chairman, Marion Austin-Dunn; piano section chairman, Gertrude Dobbins; voice section chairman, Mrs. Dwight E. Morron; string section chairman, Ruth Anderson.

ORCHESTRAL ART SOCIETY.

The Orchestral Art Society gave its second and last concert of the season at Gethsemane Church April 2. This excellent amateur organization, under the direction of William MacPhail, consists of eighteen first violins, sixteen second violins, six violas, five cellos, two basses, flute and piano. Two very fine numbers on the program were Mozart's "Die Entführung aus dem Serail" and the gavottes from Bach's D major suite. Svendsen's romantic "Norwegian Folk Melody" and Schubert's brilliant "Marche Militaire" were splendidly played. The soloists were Florence Earle, contralto; Mabel Jackson and Rudolph Kvelve, violinists.

CONCERT FOR WENNERBERG FUND.

The University Glee Club under Carlyle's direction, and the Minnesota College Oratorio Society under Director Hawkins gave a concert at the Swedish Tabernacle for the Wennerberg fund. Our large Scandinavian population (original immigrants and first American born generation) are pausing in their prosperity and turning back to gather up the best memories of the Fatherland for their own liberal culture, and as bonds to hold succeeding generations true and loyal to the sturdy and heroic traditions of the Norseman. A statue is to be erected here to Wennerberg and Consul Wallerstedt. At this concert there was exhibited the model just received of that great Norwegian.

NORTHWESTERN CONSERVATORY NOTES.

A capacity audience was in attendance upon the third of the series of plays being given at the Y. M. C. A. Auditorium by the Northwestern Repertoire Players, under the direction of Walton Pyre. The play, a farce comedy, "A Stranger in a Strange Land," was voted the most amusing of the plays given thus far, and was given with the dash necessary to make it a success.

The following program was given in the Conservatory Hall at the Student Hour on April 8: "Hunting Song," by Mendelssohn, Hazel Rousseau, pupil of Miss Westvig; "Impromptu," cp. 142, No. 2, by Schubert, Esther Sandberg, pupil of Mr. Beck; "Frühlingzeit," by Becker, Ruth

Weisbeck, pupil of Miss Hughes; "Rosa," Italian dialect, and "Imphm," Scotch dialect, Elsie McAllister, pupil of Mr. Pyre; "Ballet Dance," by Chaminade, Marguerite Mathieson, pupil of Miss Daugherty; "The Philosopher in the Apple Orchard," by Anthony Hope, Effie Nordgarden, pupil of Mr. Pyre; "Venetian Boat Song," by Mendelssohn, Gwenil Hughes, pupil of Mr. Fichtel.

Several superintendents of schools from different towns of the State have visited the conservatory lately for interviews with Miss Hughes, director of the Public School Music Department, and Miss Guild, director of the Public School Drawing Department, with reference to the appointment of conservatory graduates to supervisors' positions for the coming year. Several appointments have already been made from the class of 1913 and the class of 1914, others are being considered, the announcements to be made later.

The "Final Events" programs, which cover a period of three weeks, are already being planned by those of the faculty who have pupils who are to graduate from the different departments, Piano, Voice, Expression, Dramatic Art, Violin, Public School Music, Public School Drawing and Domestic Science. There will also be miscellaneous programs upon which advanced students, not taking regular courses, will appear. A faculty concert will be a feature of Commencement Day.

Letters have been received from Miss Evers, president of the conservatory, who is traveling in Europe for two months with Mrs. E. S. More and Edith More, a graduate of Stanley Hall. Miss Evers has completed the Mediterranean tour and is now in Florence on her way north for

The Sensation of the Year

CARL FLESCH

The Great Hungarian Violinist

Second American Tour January and February, 1915

Management HAENSEL & JONES
Acolian Hall, New York

MASON & HAMLIN PIANO

a few weeks in Paris and London. The party sails April 23 from Liverpool on the Baltic of the White Star Line.

The University Players, a new dramatic club at the university, which is under the direction of Walton Pyre, head of the Conservatory Dramatic School, had its try-out last week for roles in "Sweet Lavender," a romantic comedy, by A. W. Pinero, which is to be produced in the near future. The cast, which will be announced later, includes both faculty members and students. The play is to be made a feature of University Week throughout the State.

Luella Bender, of the conservatory faculty, who last season was leading woman for Annie Russell in her New York production of Old English comedies, has been engaged by the university to give dramatic readings during University Week in June.

The Summer School bulletin just issued by the conservatory announces that the fifth term of the school year begins June 1 and ends August 8. Those wishing a half term can arrange for any five weeks during those months. The courses given in the summer are planned to meet the needs of teachers who wish to come for coaching or for special work in the theory of music. Already there are enrollments for the summer course in public school music and drawing for teachers and supervisors.

One of the most attractive features of the series of entertainments being given at the Y. M. C. A. Auditorium this year by the conservatory is the music furnished by the orchestra of the South High School under the direction of John Wilson.

Anne Hughes, director of the Public School Music Department of the conservatory, has been re-elected president of the Thursday Musical of this city. The organization is the largest of its kind in the country and has a nation wide reputation won both by the excellence of its work and of its activities. Like the Woman's Club of this city, the aims to make its work musical in its nature has been one of the most important factors in music education in the Northwest.

WILMA A. GILMAN.

Heidelberg's Symphony Orchestra is twenty-five years old.

AN ENGLISH APPRECIATION OF POPULAR DAVID BISPHAM.

A Character Study of the Distinguished American Baritone.

Said a friend to me one day, not so very long ago: "Whom do you think I saw today?"

"Dave Bispham," I remarked, enviously. "I wish to goodness I had been you. How was he looking? Fagged out with work, I suppose."

"Not he. Why"—and then followed conversation concerning one of the most virile singers it has ever been my pleasure to write about. For that is the secret of Bispham's character—virility. He has many friends; and friends, it is admitted, are much more trying than enemies—who doubtless take up much of his time; he has plenty of work to do; he is president of a musical club; he is no longer what may be called a "young" man—and yet this energy of his never flags.

His spirit is young. He is a boy who has a man's knowledge, but has ever room at the corners of his mouth for a humorous smile and a quizzical glance of gay merriment in his shrewd eyes. And people have told me that the only thing bearish about him is his hand grip; that, they tell me, is their impression of David "Beckmesser" Bispham. And I think it is a very natural one to form.

This is the kind of person I take to; a person who isn't morbid, and who likes fun; and yet who possesses plenty of grit and character—and who takes a certain time to know; and who has, at the very heart, as fine, deep feelings as any one in the world.

Now as he is generous in his character as a man, so in his individuality as a musician he is generous, or more than generous—unstinting in his gifts to his hearers. No matter where or to whom he is singing—whether before king, President or ordinary people—or even into the recording horn—he gives always of his very best. He is too great ever to be vulgar, and talk about "trying it on the dog"; he is too musical ever to give us less than music; he is, in short, one of the finest singers who ever stepped, and the brilliant career which he has passed through was never so well deserved.

Usually a man reveals himself in his art; but sometimes a man has two selves—one which he keeps for the world, and the other for his art. But after all—even unconsciously (if the artist be sincere) the man shows out himself in his art. For I hold to the maxim, which, though it has some inevitable exceptions, I have set for myself: that every one who is capable of creating beauty out of his brain has beauty in his soul as well, and always will have.

David Bispham and his singing are one. He is like his singing—earnest, virile, understanding. And whenever his singing master (Mr. William Shakespeare) sees him, the latter exclaims: "David, you are wonderful!" or words to that effect. And that his triumphs—the present by his records and friends—the future by his records alone—has testified, does testify, and will testify.

Those who agree with me that David Bispham is wonderful, hands up!—thank you.

Carried unanimously.

THOMAS HEERNE.

Liederkrantz Orchestra Personnel.

Of the many concerts given by the New York Liederkrantz, at which the Liederkrantz Orchestra has assisted, that of Saturday evening, March 7, was one of the most enjoyable. The orchestra played selections by Wagner, Schubert, Ponchielli, Grieg and Brull. The personnel of the orchestra is as follows:

Hugo Steinbruch, director; Charles A. Ruerl, concert-master.

Violins: Oscar Banyasz, Harold P. Baran, Robert Bloom, Albert Blumenstiel, Henry Broder, Charles Doherr, Jr.; Arthur Erber, Milton J. Feckheimer, Carl von Goerschen, Mitchell Harris, Oscar Herrman, Charles Herwig, Charles I. Hirsch, Albert Hochster, Emil H. Hofmann, Joseph A. Kapp, F. C. Keely, Adam Keller, Frank J. Keller, Dr. Earl Krows, Howard A. Lambert, Charles A. Ruerl, Edw. Sander, Otto von Schrenk, Clifford Smith, Henry Weil, Jefferson Wetzler, Louis Wetzler.

Violas: George W. Busch, Edward E. Eccardt, Joseph R. Erstling, W. C. Harris, H. Schetelig, F. A. Seymour.

Cellos: Robert Schnaier, Walter Steinbruch.

Basses: A. G. Kaufmann, Otto Mueller, A. D. Prince, L. A. Withington.

Clarinets: Walter Hartwig, F. H. Landoit.

Flutes: Alexander Skronn, William H. van Tuyt.

Oboes: W. T. Blomberg, Oscar L. Moses.

Bassoons: William C. Gallier, Alfred Henke.

Cornets: A. O. Edlund, Rudolph Pfeiffer, B. F. Poth.

Horns: Arthur Johnstone, Louis C. Kirsch, Fred. R. Paine.

Trombones: F. C. Cannon, Charles Kronske, John A. Miller, T. S. Wood.

Big Drum: S. P. Farber.

Little Drum: C. P. McKnight.

Tympani: Charles E. Lauten.

Mabel McKinley's Engagements a Success.

Mabel McKinley, soprano, who has just returned after having filled an engagement in Pittsburgh, Pa., where she enjoyed a great success, has a number of important engagements before the end of the season. Some newspaper opinions of her singing in Pittsburgh follow:

East Liberty won by Mabel McKinley.—Pittsburgh Post.

East Liberty seemed to have turned out en masse at Sheridan Square Theatre last evening to welcome Mabel McKinley, who is



MABEL McKINLEY.

the feature of this week's program. The famous niece of the martyred President William McKinley was never in better voice, and from the moment she struck the first sweet note in the cycle of songs that are superbly rendered until the last one sent its tuneful echoes in every nook and corner of the big auditorium, her audience was held in rapt attention, an attention broken only by an outburst of applause at the conclusion of each number. It was sincere and vigorous applause, the kind that is not mistaken, for it bespoke the fullest appreciation and the greatest measure of pleasure. Miss McKinley's voice seems to have mellowed and developed since she was last heard in this city. Her phrasing, always excellent, was particularly effective in her ballad numbers and, though she was exceedingly generous with her encores, her audience still seemed loath to let her go. It was a fine tribute to a fine singer with a great name.—Pittsburgh Dispatch.

Society was out in large numbers for the headline attraction, Mabel McKinley, is distinctly a social feature. Miss McKinley has an excellent voice and her rendition of a cycle of songs, including some of her own ballads, was a superb exhibition of vocal technic and temperamental musicianship.—Pittsburgh Press.

Mabel McKinley . . . needs no introduction to Pittsburghers, nor does her singing need comment. She pleased greatly.—Pittsburgh Fayette Times. (Advertisement.)

Mozart Members Hear Operatic Stars.

Members of the New York Mozart Society (Mrs. Noble McConnell, president), and guests, again thronged the grand ballroom of the Hotel Astor, New York, on Wednesday evening, April 15. It was the third private concert of the season, and brilliantly successful.

Frieda Hempel, soprano, and Riccardo Martin, tenor, both of the Metropolitan Opera Company, were the program attractions. The sometimes concert disillusion proved in the case of these operatic stars, in no wise disenchanting. On the contrary, in the glare of the more trying concert stage, both, in excellent vocal condition, sang with all the exquisite artistry, which has made them shine in the operatic firmament, and the Mozart members applauded long and loud and compelled encores, which were graciously granted, after several preliminary trips across the stage and tantalizing bows of acknowledgment.

Mme. Hempel sang the Bellini aria "Puritana" to orchestral accompaniment and Strauss' "Ständchen," d'Albert's "Zur Drossel Sprach der Fink," Wolf's "Elfenlied" and Pfitzner's "Gutel," to piano accompaniment.

Mme. Hempel's beautiful voice, pure and true, exquisitely tractable, her unusually good diction, and interpretation, and wonderful personal charm established immediate popularity with her audiences.

America's noted tenor was heard in the Flower Song from "Carmen," Bizet; Roger Quilter, "To Daisies," Bemberg's

"Chant Venetien" and Leoncavallo's "Mattinata," the first to orchestral, the last three to piano accompaniment. And he sang with vigor and conviction, revealing again the magic of his voice and art.

The Mozart Choral Society, Arthur Claassen, conductor, had reason to be proud of its excellent work of the evening. They sang with good tonal balance, shading, and fine effect. The choral numbers were: Massenet's "Elegy," Debussy's "Mandolin," Saint-Saëns' "The Swan," H. A. Matthews' "The Slave's Dream," (with incidental solo pleasingly sung by Lillian de Champs Wilson), Phillip James' "Lullaby," James H. Rogers' "The Snow Storm," "The Joy of Spring," Schutt-Spross.

Orchestral numbers were: Wagner's overture to "The Flying Dutchman," Grieg's "Morning" and "At the Hall of the Mountain King," "American Fantasie," Victor Herbert.

Dancing followed the program, with music by the Veteran Corps of Artillery band, Lieutenant Henry Liff, bandmaster.

Immediately after midnight Joan Sawyer, Anna F. Forney and Dana Clark gave an exhibition of modern dances, including the Furlana.

Pennsylvania College for Women Recitals.

T. Carl Whitmer, director of music at the Pennsylvania College for Women, Pittsburgh, Pa., has arranged for four Thursday afternoon recitals to be given at the college by the pupils of the music department. The first recital was given on April 16, and will be followed by recitals on April 23, 30, and May 7. The one held on April 30 will be Dil-

THE CINCINNATI SYMPHONY ORCHESTRA

DR. ERNST KUNWALD, Conductor

Engagements for Season 1914-1915

Now Booking

KLINE L. ROBERTS, Manager
604 Union Trust Building Cincinnati

worth Hall Day, and the last is the annual concert of original compositions.

At the April 16 recital, the following program was heard:

Chanson de Mai	Borowski
	Mary Pew.
Waltz, C sharp minor	Chopin
	Miss Dunbar.
Faith, Hope and Charity	MacDermid
	Lillian West.
Pilgrims' Chorus (Tannhäuser)	Wagner-Lange
	Mary Bradt.
Impromptu	Julia Canfield
Fanfare (from Scene de Bal, op. 20)	Widor
	Helen Steele.
Asleep	Moir
	Phyllis Burkart.
Torch Dance	Henry Watson Ruffner
	Edna Evans.
The Little Silver Ring	Chaminade
	Helen Craig.
Siesta	Class
	Elizabeth McCurdy.
At the Spinning Wheel	Godard
Gavotte	Unknown French composer
	Helen Golder.
Dewdrops	Ashton
Spring Madrigal	Alcock
	Nellie Trimble.

Mildred Potter Re-engaged for Oratorio.

After filling two engagements this season with the New York Oratorio Society, Mildred Potter, contralto, has been booked by her manager, Walter Anderson, for a re-engagement, December 9, to sing in Elgar's "Dream of Gerontius."

"Accompanying as an Art."

"Accompanying as an Art" is treated in a four page folder issued by Mrs. Marshall Elliott Stewart, director of The School of Accompanying, Aeolian Hall, New York. In it she enlarges on the various points characterizing the trained accompanist, and points out how to become one. Among other things she says:

Among the first requisites of good accompanying, with thorough musical knowledge for a groundwork, are a warm heart, a cool head, a sympathetic nature, the ability to forestall all the slips and backsets that a singer is heir to, and presence of mind under all circumstances.

The successful accompaniment player must be subservient, must be content to be merely a background, but at the same time the most versatile and responsive of backgrounds. Accompanying is essentially a woman's field, and one occupation at least that she is not likely to be supplanted in. The successful accompanist must be watchful and inspiring, always doing all possible to aid and support the singer. The first principle to be understood by any one who attempts to play accompaniments is that a well equipped pianist is as far from being an able accompanist as a poor pianist, because it is a vocation all in itself.

While the summer course opens June 15, students may enter at any time thereafter, and the course of twenty lessons may be taken at the rate of one lesson a week, which allows ample time for splendid practice work, or arrangements will be made for the student whose time is limited to take the course in as short a time as it can be mastered. All music necessary will be loaned by the school. Opportunity will be given for practice hours at the school if desired.

"The School and Its Purpose," "Positions," "Location," "The Summer School," are subdivisions of the pamphlet, which will be sent on application.

A Busy Concert Party.

Pilot Charles Wilson Gamble sends the following itinerary of the Ernest Gamble Concert Party, indicating that his artists have little open time: San Francisco, Cal., April 1-2; Riverbank, Cal., April 3; Bakersfield, Cal., April 4; Kingman, Ariz., April 5; Williams, Ariz., April 6; Grand Canon, Ariz., April 7-8; Winslow, Ariz., April 9; Gallup, N. Mex., April 10; Albuquerque, N. Mex., April 11; Roswell, N. Mex., April 13; Carlsbad, N. Mex., April 14; Amarillo, Tex., April 15; Plainview, Tex., April 16; Canadian, Tex., April 17; Wellington, Kan., April 18; Conneaut,



ERNEST GAMBLE.

Ohio, April 20; East Liverpool, Ohio, April 21; Coraopolis, Pa., April 22; Akron, Ohio, April 23; Fremont, Ohio, April 24; Bucyrus, Ohio, April 27; Iron Mountain, Mich., April 29; Newberry, Mich., May 1; Ashtabula, Ohio, May 4; Grove City, Pa., May 5.

At Colorado Springs recently, with Bachaus and Culp as counter attractions, the Gamble Party drew an audience of fourteen hundred people in the new Burns Theatre, and so great was the enthusiasm that the local management re-engaged the Gamble Party for next season before the conclusion of the program. H. S. Rogers, the special writer for the Colorado Springs Gazette, wrote of the Gamble concert in part: "The program was like a fine desert to a mighty good dinner, after all the good things of the season. The Gambles leave a decidedly pleasant taste, so that everybody at the Burns Theatre last night was eager to subscribe to next year's series. No more satisfactory program has ever been given in this city."

IN AMERICA
NOVEMBER-APRIL
1913-14

KATHARINE

Management: Antonia Sawyer
1425 Broadway, New York

WORLD FAMOUS PIANIST KNABE PIANO
GOODSON

ARRIGO SERATO

*Italy's Greatest
Violinist*



*The
Sensation of the Present
Day in Europe*

*"Called the Caruso of the
Violin"*

Will make his first American visit

Season 1914-1915

*For Booking address
exclusive management*

MISS ANNIE FRIEDBERG
Metropolitan Opera House Bldg.
1425 Broadway New York

KNABE PIANO USED

Heniot Levy's Chicago Successes.

At his recent appearance in Chicago Heniot Levy received the following comments, which attest to his success:

Mr. Levy showed himself a master of ensemble. His tone was always rich in color and his playing finely proportioned to the meaning of the whole, now full and dominating when the vital part lay in the piano, then modulating into shades of reposeful charm when the cello was to deliver the message.—Evening Post.

Mr. Levy and Mr. Willeke read the melodious sonata brilliantly, with attractive emphasis of its abundant lyricism and with occasional moments of telling technical display. Especially to be commended was the exquisite delicacy of tone and the quiet but eloquent shading displayed in the beautiful second movement.—Tribune.

Mr. Levy and Mr. Willeke gave an impressive reading of the Strauss sonata for piano and cello. The ensemble was well nigh flawless, and the fact is really wonderful when it is remembered that the two musicians have had very little time to work out the intricate score. Tonal balance, shading on the most exacting technical feats of the finale, were altogether admirable.—Inter Ocean.

Mr. Levy demonstrated admirable abilities as a performer of chamber music. All that was best in the sonata he brought out, and his interpretation lacked nothing of charm of tone, nor of fine musical conception.—Record Herald, February 17, 1914.

Mr. Levy gave his annual piano recital in Chicago on March 9, and the following day the dailies had the following to say:

It was an interesting program that Heniot Levy presented at the Fine Arts Theatre in his annual recital Monday night. Mr. Levy, both as artist and teacher, has a personal following so numerous that his audience was large, but he needed no friendly attitude in advance to make his audience responsive. His playing accomplished that, and the audience began demanding encores as soon as his first number was completed. That is a sincere compliment, too, when the first number is identified as the Busoni arrangement of the Bach chaconne, which appears to an outsider successful principally as a disguise of Bach without the better moments of Busoni. Mr. Levy made his audience like it, and the inference is that Mr. Levy's playing was responsible.—Tribune.

To the Chopin sonata Mr. Levy gave a masterly interpretation. Its moods were faithfully depicted in the unlimited tonal shades at his command; its technical difficulties were overcome with consummate ease, and its lyric beauties had in the recital a songful expositor. The Schumann "Carnival" also accentuated the virtuoso attainments of Mr. Levy, and his audience rewarded him with much applause and many encores.—Chicago Examiner.

Whenever Heniot Levy gives one of his infrequent piano recitals there is always assurance that his program will contain some music a little out of the beaten path, and well played to boot. It was so last night when this dependable Chicago artist appeared at the Fine Arts Theatre. His recital showed excellent selection and most care-



HENIOT LEVY.

ful preparation. . . . Levy's performance of the Busoni transcription made better music of it than it was before it was transcribed.—Journal.

Mr. Levy is always an interesting player who knows how to arrange a program, and this not with the view of special display of his own pianistic powers, but to give contrasting musical values. Music to him is poetry, the expression of the beauty of the world through tones of warmth and melodic lines of curving grace. He has the bravura as well, the fiery imagination that dares express itself with vigor, that feels deeply the sadness of life which runs through all the tangled skein of human existence, and he can bring it from the piano.

Mr. Levy closed his program with a brilliant performance of the Liszt piano transcription of the overture to "Tannhäuser." The audience applauded the artist most cordially, compelled him to bow a number of times, and add encores both during the recital and at the end.—Evening Post. (Advertisement.)

At a certain musical show a stage full of comedians and chorus girls and leading women were "putting it over," "with pep, and speed, and ginger in it," as the producers say. They danced and cheered and did acrobatic stunts. The audience sat grim and cold; then, as the curtain went down to a zip and hurrah, a morose fat man cried aloud: "I wish they'd tell us what they're so joyous about!"—New York World.

CARL FRIEDBERG

One of Germany's
Greatest Pianists



Acclaimed from European
Press

"The Poet at the Piano"

**First American Con-
cert Tour Beginning
October, 1914 :: ::**

Baldwin Piano Used

**For Bookings
Address Exclusive Management**

MISS ANNIE FRIEDBERG,
Metropolitan Opera House Bldg.
1425 Broadway - - New York

FRANK GITTELSON IN AMERICA, SEASON 1914-15.

"An Artist by the Grace of God."—Berliner Lokal Anzeiger.

In reading over the list of soloists who will appear with the Philadelphia Orchestra next season, Philadelphians will be glad to notice the name of Frank Gittelson among them. It is a matter of some pride to Philadelphians in particular and to musicians in general, that this seventeen year old boy (son of Dr. Samuel J. Gittelson, 1017 Spruce street, Philadelphia, Pa.), in spite of his youth already occupies an enviable position among Europe's leading artists and the press is unanimous in according him that distinction.

The Kölnische Zeitung, Cologne, Germany's leading paper, says: "It is many a day since the Brahms concerto has been presented here with such tonal bigness, great style, so replete with individuality and yet in the true Brahms spirit."

The critic in Der Musik, the leading German musical paper, stated "that scarcely, if ever before, have we heard Bach's E major concerto executed in such sublime style, so impassioned and yet with such simple grandeur. The splendid adagio welled from his fingers like a great soul stirring song."

The Zeitung, Bonn, of March 2, 1914, in speaking of the Gittelson performance of the Mozart D major concerto: "The allegro was rendered with fiery temperament and abandon, the slow movement with great elegance and a tone fairly melting, and the rondo in a tripping, sprightly manner, completely bewitching the audience by the astounding technic, musicianship, and true conception of the Mozartian spirit."

Vienna was equally enthusiastic, Dr. Julius Korngold, the leading Austrian critic, in the leading Vienna daily, the Neue Freie Presse, of December 22, 1913, declaring: "Last night I heard an extraordinarily gifted violinist, Frank Gittelson, who will soon in one bound overleap a host of contemporary violinists and land in the very first row. Frank Gittelson's great tone fairly bristles with the bewitching warmth which stamps every phrase of his performance as one of extraordinary attainments. The boldest bravura passages he saturates with a musicianship that savors not of the acquired gifts, but those of an artist born. He shows the results also of great schooling, which is well exemplified by the masterly work of his right hand and finger work of the left. In the Bach chaconne we were told most beautiful things, and the performance of the Saint-Saëns 'Havanaise' in Wieniawski's D minor concerto still further enhanced and confirmed our impressions. Even in this day of humdrum work of music and musicians, an evening devoted to listening to such a wonderful achievement is time well spent in profit and pleasure."

In the Neues Wiener Journal, January 18, 1914, one reads: "Violinists! Frank Gittelson is the name of the man who will have to be counted among the first masters of the instrument. His vehement temperament, which he moulds with great plasticity, and above all his wonderful individuality and compelling personality, challenge one's wonder and admiration."

Carl Friedberg's London Criticisms.

A few of the excerpts from the press criticisms of Carl Friedberg's London recitals follow and speak in praise-worthy terms of the pianist's playing:

... He is undoubtedly a player who counts; underneath his great virtuosity there is a substratum of the real musician.—Daily Telegraph.

Professor Carl Friedberg, of Cologne, must certainly take a foremost place among the many pianists, native and foreign. Rarely does one hear so completely satisfying a combination of strength

and sweetness as was displayed by Professor Friedberg. Nothing could have been more beautiful than the expression he put into the adagio of opus 109.—Morning Post.

Professor Carl Friedberg fully justified the high reputation he has attained in various continental cities.

Professor Carl Friedberg displayed to the fullest advantage the commanding technic and interpretive power which are features of his playing.—The Standard.

Herr Friedberg is a player whom to hear is to admire. His merits were very conspicuous in Liszt's transcription of Bach's G minor organ fugue, and again in Brahms' E flat intermezzo. The former was delightfully clear in detail, and refreshingly big and buoyant in its general atmosphere; while the latter was a perfect example of tranquil poetic interpretation.

Better performances than his of Schubert's D major rondo and op. 142 impromptu could not be imagined. They were quite enough to establish Herr Friedberg's claim to rank among the notable pianists of the day.—The Globe.

It was only necessary to hear Mr. Carl Friedberg play a page or two of Schumann's symphonic variations to realize that he is a master pianist.—Daily Mail.

The distinguished pianist, Professor Carl Friedberg, possesses even in these days of superb executants, many claims for consideration that place him a long way above the average player. The principal items were the "Moonlight" sonata and the "Etudes Symphoniques" of Schumann, each receiving from every point of view a superb performance.—The Observer. (Advertisement.)

Thomas Farmer Sails for London.

Thomas Farmer, the American baritone, sailed, April 21, on the steamship Kronprinzessin Cecilia for London, where



THOMAS FARMER.

he will sing the title role in Mendelssohn's "St. Paul" with the Handel Society on May 12.

Mr. Farmer will give a song recital the following week at Aeolian Hall, London.

Francis Rogers' Engagements.

Francis Rogers gave a song recital at the Hotchkiss School (for boys), at Lakeville, Conn., April 8. April 10 he sang the bass part in Stainer's "Crucifixion," at the Park Presbyterian Church, Newark, N. J. April 16, he was the assisting professional singer at the concert of the Three Arts Club of New York. April 20, Mr. Rogers sang a group of songs by American composers at the final concert of the MacDowell Club. April 24, he will sing for the Friday Morning Club of Washington, D. C.

Coburg School of Opera, Germany.

Baroness von Horst, an American, is president of the Coburg School of Opera, located in the interesting Saxon city of that name, near Weimar, not far from Bayreuth, and in which a summer course is always a prominent feature. Americans in goodly numbers attend this institution, either during the entire school year, or during the summer term. A booklet issued by the school gives all details, the following being quoted:

The Coburg School of Opera was organized by Baron von Horst, of Coburg, for the purpose of offering a thorough vocal, operatic and dramatic training to the most inexperienced as well as to advanced singers, and the opportunity of public appearance in operatic and dramatic performances, also in concert, oratorio and church.

The reigning duke, Carl Eduard of Saxe-Coburg-Gotha, who is a great lover and patron of art and music, has placed the Royal Opera House, with full orchestra, chorus, costumes and all stage equipments, at the disposal of the school for an operatic performance each year. Under these most exceptional and favorable conditions the more advanced students have the opportunity of appearing in suitable roles before the public.

The theatre intendant, who has the entire management of the Royal Opera, is always present at the school performances at the opera house with a view to engaging, if possible, one or more of the best singers for the opera. Theatre intendants of many opera houses in Germany and critics are also invited to hear the school performances.

Through the London and American connection of the school there are also opportunities for engagements in England and America. This is the only opera school at present in existence that can offer all the above mentioned advantages to its students.

In addition to the regular performances in the Royal Opera House there are frequent concert, operatic and dramatic performances given in Coburg and other towns.

Students also have the opportunity of singing in the Royal Chapel and St. Moritz Church, Coburg.

Instruction in all branches is given singly, with the exception of theory and ensemble, which are class lessons, with limited number of pupils. This is contrary to the usual custom of all other institutes. Single instruction guarantees an absolute individual treatment. All the instructors of the school are of long experience and of highest standing.

The Hofkapellmeister of the Royal Opera House is instructor in the school and musical director of the performances in the opera house.

The Oberregisseur of the Royal Opera House is dramatic instructor and has full charge of all the operatic and dramatic school performances.

The coaching in operatic roles, oratorios, lieder, choral and all concert work, etc., is under the supervision of an experienced Kapellmeister.

The vocal department is under the most successful and experienced masters, who teach on the basis of the old Italian method.

For instrumental music, piano, violin, cello organ, wind instruments, harmony, theory, dramatic work and the study of different languages the best teachers have been provided.

La Scala Contralto Gives New York Recital.

Fanny Anitua, contralto, was heard in recital in the Astor Gallery, Waldorf-Astoria Hotel, Monday evening, April 13.

Signorita Anitua sings at La Scala, Milan, and has also appeared in Rome, Venice, Florence and other Italian music centers. Recently she filled an operatic engagement at Buenos Aires.

Her voice is an unusual one, remarkable in its strength and range. Her low tones are deep and rich, her high ones peculiarly brilliant for a contralto, which enables her to give a program of pleasing variety, where many contraltos are limited. She sings with warmth, conviction, and deep musical insight.

Her personality is one which directly inspires confidence. Pleasing and self-possessed she sings in a simple, straightforward manner and convinces at once that she is a singer well worth while and one whom it will be a pleasure to hear again, when she returns to America.

Signorita Anitua was heard in Italian, English and Spanish songs, with several additions to the printed program, due to her instant popularity with her audience.

Marta Valencia, violinist, a gold medalist from the Brussels Conservatory, assisted. The program was as follows:

ITALIAN.	
Se—	Denza
Voi lo sapete (from Cavalleria)	Mascagni
Habanera (from Carmen)	Bizet
Ultima Canzone	Tosti
Violin, Spanish Dance	F. Rebfiel
Marta Valencia.	
ENGLISH.	
For Memory	Mary T. Salter
At the Window	Marshall Kernochan
My Shadow	H. K. Hadley
Violin, Non piu mesta	Paganini-Thomson
SPANISH.	
Perjura	Lerdo de Tejada
La Golondrina	Ytuarte
La Nina Pancha	Valverde
Violin—	
Meditation (from Thaïs)	Masenet
Zapateado	Sarasate
Marta Valencia.	
ITALIAN.	
Ave Maria (violin obbligato)	Gounod
Cenerentola (aria)	Rossini
Beth Grigor at the piano.	

Professor Mannstaedt, formerly conductor of the Berlin Philharmonic Orchestra, led the recent "Parsifal" performance in Wiesbaden.

FROM COAST TO COAST.

The Celebrated Irish Baritone

EDMUND BURKE

Shares Honors With the Stars of the Melba-Kubelik Tour

A Few Striking Tributes.

"Mr. Burke made an instant impression."—Philadelphia Inquirer.

"Captivated his hearers at once."—Cincinnati Enquirer.

"It was left to Burke to create the thrill of the performance."—Chicago Journal.

"Splendid dramatic power."—Toronto Evening Telegraph.

"His noble voice and depth of temperament brought spontaneous appreciation."—Buffalo Enquirer.

"Unusual finish and beauty of tone."—Montreal Standard.

"Mr. Burke captivated and satisfied an immense audience."—Rochester Herald.

"He has a voice full, rich, warm, manly, that comes as much from his heart as his throat, and he has a way of making it go down the ears of his auditors as far as their hearts."—Cleveland Leader.

"His excellent technic and wonderful temperament make him a concert singer of real power."—Chicago News.

"The surprise of the evening was Edmund Burke, who besides having a splendid voice is a very fine singer, and every inch an artist."—Seattle Daily Times.

Mr. Burke will devote the season 1914-15 to a Concert Tour that will rank among the most important features of the season



For terms and dates, address LOUDON CHARLTON, Carnegie Hall, New York

Anderson to Manage Morse-Rummel, Violinist.

The significant announcement that he has assumed the management of Morse-Rummel, the eminent violinist, for next season, is made by Walter Anderson.

Mr. Rummel has visited and aroused the most gratifying enthusiasm, in practically every town of any size in the United States and Canada. On tour with Mme. Nordica last season, his appearances were a succession of triumphs. Morse-Rummel has received written indorsements from such renowned musicians as Arthur Nikisch, Eugen Ysaye, Walter Damrosch, Leopold Godowsky, etc.

A son of Franz Rummel, the famous pianist, brother of Walter Morse-Rummel, the composer, grandson of S. F. B. Morse, the inventor of the telegraph, great-grandson of Christian Rummel (court conductor at Wiesbaden and in-



MORSE-RUMMEL,
Violinist.

timate friend of Wagner), Mr. Morse-Rummel boasts of a line of ancestors of which he is justly proud and of whom he is a worthy successor.

American Institute Summer Courses.

Kate S. Chittenden, Dean of the American Institute of Applied Music, 212 West Fifty-ninth street, New York, announces summer courses from June 22 to July 31, in a folder containing all needed information. Facing Central Park, as it does, the summer student has right at hand cool walks, flowing waters, boats, band music, etc.

The courses open to students during the session are vocal music, piano, violin, harmony, organ.

FACULTY FOR THE SUMMER SESSION.

Voice—McCall Lanham.

Piano—H. Rawlins Baker, Leslie J. Hodgson, Sara Jernigan, Islay Macdonald, William F. Sherman, Katharine L. Taylor.

Violin—Henry Schradieck.

Harmony—Sara Jernigan, Islay Macdonald, William F. Sherman.

Organ—William F. Sherman.

COURSE FOR PIANO TEACHERS.

Consisting of—

6 Private lessons in technic.

6 Private lessons in performance.

12 Lecture classes in pedagogy.

6 Harmony classes.

6 Classes in sight reading, ear training and rhythm.

6 Classes in performance (Mr. Hodgson).

A prescribed course of reading and research in musical history.

Fee for the course, \$50.

MCCALL LANHAM'S SPECIAL COURSE FOR VOCALISTS.

30 half hour private lessons.

6 classes in interpretation.

Mr. Lanham's lessons will comprise a thorough drill in the technic of voice production, with oral exercises and repertoire, going thoroughly into the detail of diction, style and interpretation, and, where it is possible, the consideration of such foreign languages as the pupil has studied.

Fee for the course, \$45.

Private instruction is possible for special students. Summer rates for voice, piano, organ, organ practice, violin, harmony, go into effect any time after June 1; board is obtainable in desirable houses at a cost of \$8 to \$10 a week. Public and private recitals will be given Wednesdays.

Katherine Galloway in Connecticut.

Katherine Galloway, soprano pupil of Dudley Buck, is to be the soloist May 6, at Meriden, Conn. She will appear also with the Masonic choir of Waterbury, Conn., when she will sing the obligato solo in Filke's "The Spring Night." Two additional numbers will likewise be furnished

by Miss Galloway, the "Ombra Leggiera" from "Dinorah," and a group including the "Spring Song" from Cadman's "Morning of the Year" and "Hayfields and Butterflies," by Del Riego.

**COLUMBIA UNIVERSITY CHORUS
HEARD IN ITS SIXTH CONCERT.**

Handel's "Acis and Galatea" and Hamilton Harty's "The Mystic Trumpeter" Well Performed by New York Choral Organization.

On Wednesday evening, April 15, the Columbia University Chorus, ably conducted by Prof. Walter Henry Hall, gave the sixth concert of the organization when Handel's "Acis and Galatea" and Hamilton Harty's "The Mystic Trumpeter" were admirably sung and interpreted. Great care in rehearsing was evident from the manner in which the light and shade, accents, crescendos, and modifications of tempi, were attended to by the chorus. The conductor has the skill to impart his enthusiasm to his choristers, and it is plain that the singers understand him and pay him the closest attention. Those who braved the ferocity of Wednesday's wet and windy weather heard some excellent chorus work, particularly in Handel's serenata—as "Acis and Galatea" was called by the composer. The choruses, "Happy, happy we," "Wretched lovers," and "Mourn, all ye Muses," were all that the most captious critic could ask. "O Ruddier Than the Cherry," which is the one and only aria of the work that is known in the concert room today, was most convincingly sung by T. Foster Why, the basso of the evening. His singing of the Polyphemus music was good throughout, but of course the humor of the words and the effectiveness of the vocal passages in "O Ruddier Than the Cherry" made this famous aria the most successful number of the work.

Dan Beddoe was a delightful Acis. His rich and pow-

THUEL
BURNHAM
PIANIST

In America from March 1st
until June 1st for scholar-
ship and private pupils

CARNEGIE HALL (Studio 100) NEW YORK

In Paris all summer

erful tenor voice could not be heard to better advantage than in these broad melodies and florid passages of Handel. Nicholas Douty, as the idyllic Damon, was thoroughly artistic and technically flawless. Galatea was impersonated, very gracefully to the eye but somewhat amateurishly to the ear, by Cecile Talma.

In the second part of the program a new work by one of the younger British composers—"The Mystic Trumpeter," by Hamilton Harty—gave the audience an opportunity of hearing how musical style can change in two centuries. From the old-world formal melodies and stately counterpoint of "Acis and Galatea," composed in 1721, to the chromatic harmonies and declamatory phrases of "The Mystic Trumpeter," is a violent change. There are many admirable pages in the new work, full of genuine inspiration and atmosphere. It is written in the formless and ever-changing style of modern operatic drama, and is a work which seems natural to the cultured musical public of today. But it is more than likely that when this style goes out of fashion "The Mystic Trumpeter" will be forgotten sooner than "Acis and Galatea." The fashionable gown will pass sooner than the classical toga.

Horatio Connell sang the baritone solos of Hamilton Harty's work with his usual artistic finish. Never once did he seem to hesitate and be uncertain in the very difficult chromatic passages of this exacting score. Only a singer of intelligence as well as vocal skill could give so admirable an interpretation of a new work which he had never heard, and which he was obliged to learn on short notice.

Carnegie Hall, New York, was the scene of this first American performance of "The Mystic Trumpeter."

Wiesbaden, Antwerp and Peipsic are the latest European cities to hear "Parsifal."

Bispham Entertained Out West.

San Francisco, Cal., April 7, 1914.

David Bispham arrived in this city yesterday, to open at the Orpheum on Sunday next, when he starts on the last leg of his present vaudeville engagement. The cities to be visited by the distinguished singer after his fortnight here, are Oakland, Sacramento, Stockton and Los Angeles. In the last place, he will remain two weeks. He will then go to Chicago for a return engagement at the Majestic Theatre, where he closes Saturday night, June 6.

During the summer months, Mr. Bispham will sing at various festivals, giving his lecture-recitals in English. Engagements for these may be made through any of the principal agents.

During his visit to Seattle, Mr. Bispham was entertained by the Amphion Society, a fine male chorus, at a supper at which, he spoke in praise of the musical endeavor of the cities of the Northwest. On Saturday, March 28, he was the guest of honor of the Commercial Club at a luncheon which was given for him and the members of the Standard Opera Society of Seattle. This gave Mr. Bispham his opportunity to congratulate those present to the number of 500, upon their successful efforts to organize a local company—directed by the former opera singer, Mme. Hesse-Sprothe of Darmstadt—to perform all operas in the English language under the direction of Messrs. Madden and Spargur.

In Portland, Ore., Mr. Bispham was entertained by the Pennsylvania Club and spoke upon the lamentable lack of instruction in the English language in American schools, urging upon educators and men of standing in public life to endeavor to bring it to the attention of the authorities, that largely owing to the influx of such swarms of foreign peasants, our language is fast degenerating into such a patois, that an educated English visitor to our shores has difficulty in understanding all of what is spoken by persons in ordinary conversation.

Edward Freeman's Press Tributes.

Edward Freeman, pianist, who resides in that busy music center, Erie, Pa., recently returned to his home after giving a series of recitals in a number of important cities. The following are but a few of the many favorable newspaper opinions which he received:

The numbers which closed the program displayed the beauty of touch and singing quality of tone so noticeable in Mr. Freeman's work always. The "Sonnetto" is less known than the other Liszt numbers, but well worth the knowing. The ever beautiful "Gondoliers," with its pearly cadenzas and lovely theme, was brilliantly played, and the "Rigoletto" paraphrase was rendered with such grace and power that the audience demanded an encore. Mr. Freeman



EDWARD FREEMAN.

generously responded with "La Chasse" (etude), Paganini-Liszt.—Kane (Pa.) Daily Republican.

Mr. Freeman is a careful player and shows the effect of excellent training, some of which was had from Busoni.—Columbia (S. C.) State.

Mr. Freeman played exquisitely Chopin's waltz in A flat, and the polonaise of the same key. . . . He is a great favorite with Fredonia audiences.—Fredonia (N. Y.) Censor.

The "Enoch Arden" music is not only of appalling difficulty, but requires, furthermore, that rarest gift among players, the ability "to make the piano sing." This gift, innate and highly developed by the best schooling, Mr. Freeman amply possesses. . . . It was an interpretation that could only come from a sympathetic and complete understanding; and his modest demeanor and freedom from pose appealed with exceptional pleasure to the audience.—Kane (Pa.) Republican. (Advertisement.)

PHILADELPHIA ORCHESTRA ACTIVITIES.

Leopold Stokowski, Conductor.

Compositions Performed at the Academy of Music, Philadelphia, During the Fourteenth Season, 1913-1914, at Twenty-six Afternoon and Twenty-five Evening Symphony Concerts.

SYMPHONIES.

Beethoven—No. 2, in D major, op. 36.....Ninth pair
No. 3, in E flat, "Eroica," op. 55.....First pair
No. 7, in A major, op. 92.....Sixteenth pair
No. 9, in D minor (choral), op. 125.....Twentieth pair

(Assisted by the Mendelssohn Club and Junger Männerchor Singing Society.)

Berlioz—Fantastiques, op. 14.....Twenty-second pair
Brahms—No. 1, in C minor, op. 68.....Sixth pair
No. 2, in D major, op. 73.....Seventeenth pair
No. 4, in E minor, op. 98.....Twenty-fourth pair

Dvorák—No. 5, in E minor, "From the New World," op. 95.....Fifth pair

Franck—D minor.....Seventh pair

Hadley—No. 4, in D minor, Op. 64, "North, East, South and West" (first time).Twelfth pair

Haydn—No. 11 (military), in G major.....Eighteenth pair

Lang—"Fantasies of a Poet" (first time).....Nineteenth pair

Mozart—G minor (No. 550 Köchel).....Twenty-third pair

Rabaud—No. 2, in E minor, op. 5 (first time).Second pair

Schubert—No. 8, in B minor ("Unfinished").....Tenth and Twenty-fifth pairs

Schumann—No. 1, in B flat, op. 38.....Fifteenth pair

No. 2, in C major, op. 61.....Twenty-first pair

Tschaikowsky—No. 4, in F minor, op. 36.....Third pair

No. 5, in E minor, op. 64.....Fourteenth pair

No. 6, in E minor, op. 74 ("Pathétique").....Eleventh pair

OVERTURES

Beethoven—"Coriolanus," op. 62.....Sixth pair

"Egmont," op. 84.....Twenty-third pair

"Leonore" No. 3.....Twentieth and Twenty-fifth pairs

"Prometheus," op. 43.....Fourth pair

Berlioz—"Benvenuto Cellini".....Sixth pair

"Le Carnaval Romain," op. 9.....Second pair

Brahms—"Academic Festival," op. 80.....Twenty-first pair

"Tragic," op. 81.....Tenth pair

Cherubini—"Anacreon".....Seventh pair

Dvorák—"Carnaval," op. 92.....Twelfth pair

Gluck—"Iphigénie en Aulide".....Eighteenth pair

Korngold—Schauspiel (first time).....Sixteenth pair

Mendelssohn—"Ruy Blas" (first time).....Eleventh pair

Mozart—"Le Nozze di Figaro" (first time).....Ninth pair

"Don Giovanni" (first time).....Seventeenth pair

Müller—Dramatic (first time).....Seventeenth pair

Pfitzner—"Käthchen von Heilbronn" (first time).Fifth pair

Schumann—"Genoveva," op. 81.....Fourth pair

Smetana—"The Bartered Bride".....Second pair

Wagner—"Die Meistersinger".....First pair

"The Flying Dutchman".....Tenth pair

"Lohengrin".....Eighth pair

"Overture and Venusberg Music from Tannhäuser" (Paris version).....Eighth and Twenty-fifth pairs

"Tristan and Isolde" (and Liebestod).....Eighth pair and special matinee

"Tristan und Isolde"—Act III.....Eighth pair

"Parsifal".....Thirteenth pair

Weber—"Der Freischütz".....Fourteenth pair

Weber—"Euryanthe".....Nineteenth pair
"Oberon".....Twenty-fourth pair

MISCELLANEOUS.

Bach—Brandenburg concerto No. 3, in G major.....Third pair

Beethoven—Funeral march from "Eroica" symphony.....Twelfth pair

Berlioz—"La Damnation de Faust".....Twenty-fourth pair

Brahms—Variations on a theme of Haydn, op. 56a.....Fifteenth pair

Debussy—Nocturnes—Nuages (first time).....Eighteenth pair

Fetes.....Special matinee

Gluck—Ballet suite.....First pair

Hausegger—Symphonic poem, "Wieland der Schmied" (first time).....First pair

Liszt—Symphonic poem, "Les Preludes".....Eighteenth and Twenty-fifth pairs

Symphonic poem, "Tasso".....First pair

Mendelssohn—Incidental music to "A Midsummer's Night's Dream".....Fifteenth pair

Rimsky-Korsakow—Symphonic suite, "Scheherazade," op. 35.....Fifth pair

Roussel—Evocation No. 2, "La Ville Rose" (first time in America).....Eleventh pair

Schelling—Legende Symphonique (first time in America).....Third pair

Schillings—Symphonic prologue to Sophocles' "King Oedipus," op. II.....Twenty-first pair

Schmitt—Rapsodie Viennoise (first time in America).....Seventh pair

Schubert—Excerpts from "Rosamunde" (first time).....Third pair

Strauss—Tone poem, "Don Juan," op. 20.....Twenty-third pair

Tone poem, "Ein Heldenleben," op. 40 (first time).....Fourth pair

Serenade for woodwind and brass instruments, op. 7.....Nineteenth pair

Salomestanz.....Nineteenth pair

"Till Eulenspiegel and His Merry Pranks," op. 28.....Fifteenth pair

Tone poem, "Tod und Verklärung," op. 24.....Ninth pair

Van den Beemt—Introduction and Shepherd Scene, "Aucassin et Nicolette" (first time).....Twenty-third pair

Vivaldi—Concerto in A minor, for string orchestra (first time).....Twenty-second pair

Wagner—Siegfried idyll.....Eighth pair

Waldweben from "Siegfried".....Thirteenth pair

Entrance of the Gods into Walhalla from "Das Rheingold".....Thirteenth pair

Ride of the Valkyries from "Die Walküre".....Thirteenth pair

Wotan's farewell and fire music from "Die Walküre".....Thirteenth pair

Feierlicher Zug zum Münster from "Lohengrin".....Eighth pair

Pilgrim's Journey from "Tannhäuser".....Eighth pair

Funeral march—Siegfried's Death, from "Götterdämmerung".....Thirteenth pair

Finale—from "Götterdämmerung".....Thirteenth pair

Good Friday Spell from "Parsifal".....Thirteenth pair

Transformation music and closing scene, Act I, "Parsifal".....Thirteenth pair

ENGAGEMENTS FILLED DURING SEASON 1913-1914.

October 17—Afternoon, Philadelphia.

18—Evening, Philadelphia.

22—Evening, Princeton University.

24—Afternoon, Philadelphia.

25—Evening, Philadelphia.

31—Afternoon, Philadelphia.

November 1—Evening, Philadelphia.

5—Evening, Philadelphia—popular.

7—Afternoon, Philadelphia.

8—Evening, Philadelphia.

11—Evening, Stetson Hall, Philadelphia.

14—Afternoon, Philadelphia.

15—Evening, Philadelphia.

18—Evening, Easton, Pa.

21—Afternoon, Philadelphia.

22—Evening, Philadelphia.

26—Evening, Philadelphia—popular.

28—Afternoon, Philadelphia.

29—Evening, Philadelphia.

December 1—Evening, Wilmington, Del.

3—Evening, University of Pennsylvania.

5—Afternoon, Philadelphia.

6—Evening, Philadelphia.

8—Evening, Pittsburgh, Pa.

9—Evening, Ann Arbor, Mich.

10—Evening, Detroit, Mich.

11—Evening, Akron, Ohio.

December 12—Evening—Cleveland, Ohio.

13—Evening, Oberlin, Ohio.

15—Evening, Scranton, Pa.

16—Afternoon, Washington, D. C.

19—Afternoon, Philadelphia.

20—Evening, Philadelphia.

26—Afternoon, Philadelphia.

27—Evening, Philadelphia.

31—Afternoon, Philadelphia—popular.

January 2—Afternoon, Philadelphia.

3—Evening, Philadelphia.

5—Evening, Atlantic City, N. J.

9—Afternoon, Philadelphia.

10—Evening, Philadelphia.

12—Evening, Wilmington, Del.

14—Evening, Philadelphia—popular.

16—Afternoon, Philadelphia.

17—Evening, Philadelphia.

20—Afternoon, Washington, D. C.

21—Afternoon, New York City.

23—Afternoon, Philadelphia.

24—Evening, Philadelphia.

26—Evening, Kensington, Philadelphia.

30—Afternoon, Philadelphia.

31—Evening, Philadelphia.

February 2—Evening, Atlantic City, N. J.

4—Evening, Reading, Pa.

6—Afternoon, Philadelphia.

7—Evening, Philadelphia.

9—Evening, Bridgeport, Conn.

10—Evening, Meriden, Conn.

11—Afternoon, Westover School, Middlebury, Conn.

11—Evening, Waterbury, Conn.

12—Evening, North Adams, Mass.

13—Evening, Norwich, Conn.

15—Afternoon, Boston, Mass.

20—Afternoon, Philadelphia.

21—Evening, Philadelphia.

23—Evening, Wilmington, Del.

24—Afternoon, Washington, D. C.

27—Afternoon, Philadelphia.

28—Evening, Philadelphia.

30—Evening, Atlantic City, N. J.

April 1—Afternoon, Philadelphia—special matinee.

3—Afternoon, Philadelphia.

4—Evening, Philadelphia.

6—Evening, University of Pennsylvania.

8—Evening, Kensington, Philadelphia.

9—Evening, Atlantic City, N. J.

11—Evening, Philadelphia.

13—Afternoon, Philadelphia.

14—Evening, Baltimore, Md.

15—Evening, Philadelphia—popular.

17—Afternoon, Philadelphia.

18—Evening, Philadelphia.

SOLOISTS AT THE POPULAR CONCERTS.

John F. Braun, Charles E. Knauss,
Kitty Cheatham, James Liebling,
Emilia Conti, Edward Mumma Morris,
Sue Harvard, Paul Rahmig,
Junger Männerchor, Irma Seydel,
Singing Society, Helen Ware.
Grace Kerns,

SOLOISTS ON TOUR AND AT CONCERTS NOT IN SYMPHONY OR POPULAR SERIES.

Frances Alda, Caroline Hudson-Alexander,
Cecile Ayres, Clara Yocum Joyce,
Helen MacNamee Bentz, Margaret Keyes,
Helen Buchanan, Benjamin Kohon,
Teresa Carreño, Earle La Ross,
Emilia Conti, C. Stanley Mackey,
Mischa Elman, Daniel Maquarrie,
Myrtle Elvyn, Paul Rahmig,
Mildred Faas, Gertrude Rennyson,
Vincent Fanelli, Jr., Thaddens Rich,
Frank L. Farrell, Christian Rodenkirchen,
Mrs. Logan Feland, Herman Sandby,
Katharine Goodson, Mrs. F. A. Seiberling,
Alma Gluck, Marie Stone-Langston,
Florence Hinkle, Helen Ware,
Josef Hofmann, Evan Williams,
Anton Horner,

Olga von Türk-Rohn
"Europe's Famous Song Bird"
Season 1914-15 Now Booking
Management
Metropolitan Musical Bureau, New Brunswick, N. J.

NIKOLAI SOKOLOFF
The Russian Violinist
In America 1914-15

Management

JOHANNA SHERRICK

Room 1007

200 Fifth Ave., N. Y.

DANIEL MAYER, London

Helene Koelling's New York Program.

Helene Koelling, who is to be heard at Aeolian Hall on Thursday evening, April 23, makes her first recital appearance in New York on that occasion. Mme. Koelling has been a member of both the Manhattan and Montreal grand opera companies, and comes to this city with a large reputation, both in concert and in opera. She was to have given her New York recital in the fall, but it had to be postponed on account of a severe illness. She has been heard recently in Chicago in recital and the press notices printed below indicate the high opinion the critics of the principal dailies of that city hold of her art.

Mme. Koelling has been a careful student. She is a native of Germany and received her education in Europe, although she has lived for some years in America. She studied with Gerster and Marchesi, as well as masters of other schools. She is a very remarkable linguist, reads, writes, and sings in German, Italian, French and English with equal facility, and the beauty of her diction and enunciation in all of these languages has been particularly commented upon. Mme. Koelling's mother was a pupil of the elder Lamperti, and was a well known prima donna in Europe in her day. Her father is Karl Koelling, the well known composer of orchestra music.

This artist possesses a soprano voice of rare beauty and flexibility. Before coming to America, when she was a member of the Montreal Grand Opera Company, she had sung for several seasons in Germany and Austria and had won high praise from the critics of both countries.

The program of her New York recital, and some press opinions referring to her recent Chicago recital, follow:

NEW YORK PROGRAM:

Quel RuscellettoParadies
Deh Vieni non Tardar.....Mozart
Sortita d'Ofelia.....Faccio
Variations.....Proch
Auf die Nacht.....Hans Huber
Der Tag wird kalt.....Hans Huber
Das mitleidige Mädel.....Erich Wolff
Pan.....Richard Trunk
Mainacht.....Brahms
An die Nachtigall.....Schubert
Am Bache.....Dvorák
Heimkehr.....Strauss
Inmitten des Balles.....Tschaiakowsky
Aufträge.....Schumann
To a Hidden Violet.....M. H. Brown
Pierrot.....Dagmar Rubner
Come, Sweet Morning.....A. L.

The Chicago notices are as follows:

GLENN DILLARD GUNN.

Mme. Koelling has a command of those difficult interpretative means that are concerned with qualitative variety of tone as well as with the values of diction and enunciation. Her single concession to the sensationalism was a clear, bell-like high F sharp as the climax of one of the many cadenzas in the aria from "Lakme." . . . She has a surprising command of vocal pyrotechnics.—Chicago Daily Tribune, April 9, 1914.

ERIC DELAMARTER.

Helene Koelling is a singer of admirable vocal endowment and—what rarely accompanies the proud possession of an unusual coloratura voice—a very definite skill in the interpretation of lieder. Why one who can scale the cloud puncturing heights of intonation reached only by a few voices of our singing theatre should bother to add to this gift the scholarship necessary for the interpretation of the art song is a puzzle not often propounded by history. The voice is of unusual richness of timbre for an organ of extreme range.—The Inter Ocean, April 9, 1914.

MAURICE ROSENFELD.

Mme. Koelling showed in a diversified program of classic Italian songs and German romantic lieder, a discerning taste, a flexible voice of high range and lyric quality and a method which is thorough and of serious art. She has a command of bel canto, clear diction and a strict and classic manner. Mme. Koelling's interpretations were faithful and expressive of the texts.—Chicago Examiner, April 9, 1914.

ADOLF MUHLMANN.

Mme. Koelling proved that she is one of the big lieder singers. This artist possesses an organ which without effort is equal in all registers. The breath control and the placing of head notes she masters perfectly. The diction is clear and the phrasing leaves nothing to be desired. I enjoyed most her singing of the Mozart aria. This was a Mozart singing such as I have heard only from a Sembrich.—Staats-Zeitung, April 9, 1914.

WALTER R. KNUPFER.

Mme. Koelling's recital was as interesting as it was enjoyable. This young artist who has had a successful operatic career, is not only richly endowed vocally, but also has rare interpretative powers, which give her a high place of honor among lieder singers. Mme. Koelling's voice is of wide range, expressive and of great authority. The medium is of warm timbre and the high register radiantly brilliant.

liant. She made much use of an extraordinarily effective pianissimo.—Abendpost, April 9, 1914.

FELIX BOROWSKI.

Mme. Koelling is possessed of a voice of charm of quality. In coloratura pieces—such as the "Bell Song" from "Lakme"—the upper notes are used with telling brilliancy. She has learned the art of bravura vocalization to good purpose. The "Bell Song"—a difficult work—was excellently done. In the matter of enunciation she also must be commended.—The Chicago Record-Herald, April 9, 1914.

EDWARD C. MOORE.

Mme. Koelling's voice classifies as a high lyric soprano of beautiful quality. It is produced extraordinarily well, being placed so that it is projected with complete freedom. The German lieder were sung in a very fine style.—The Chicago Journal, April 9, 1914.

CHARLES E. NIXON.

Mme. Koelling combined superior vocal gifts and a keen artistic intelligence in the interpretation of an interesting program. Her voice is a clear, firm soprano of remarkable range in alto, trained to swift flexibility. It is agile and free of variations from pitch. Mme. Koelling sang the older lieder exquisitely.—The Daily News, April 9, 1914. (Advertisement.)



HELENE KOELLING.

Von Ende School of Music Recital.

Mrs. Edmonds Putney, pupil of Sigismund Stojowski, of the faculty of the Von Ende School of Music, 44 West Eighty-fifth street, New York, gave a recital, showing her attainments, at the institution, April 17, playing the appended program:

Suite in D minor.....Handel
Papillons, op. 2.....Schumann
Santuzza Aria, from Cavalleria Rusticana.....Mascagni
Ballade in F minor.....Chopin
Nocturne in F major.....Chopin
Valse, op. 43.....Chopin
D'une Prison.....Hahn
La Cloche.....Saint-Saëns
Er Ist's.....Schumann
Widmung.....Schumann
Intermezzo.....Stojowski
Humoresque.....Tschaiakowsky
Melodie.....Paderewski
Burlesque.....Paderewski

Tonight, Wednesday, April 22, at 8.30 o'clock, Lawrence Goodman, of the faculty, will give a recital.

He who "hesitates" is never "lost" at a dance.

Manuscript Society Concert.

The fourth (and last) private concert of the Manuscript Society of New York, F. X. Arens, president, took place at the National Arts Club as usual, April 17, when a program of chamber music, interspersed with piano pieces and songs, was heard. William F. Fuhrmeister, blind pianist and composer, began the program with very melodious playing of his "Alpenlied," "Fisherman's Tale" and "Surf Song"; his touch is noticeably musical. Roland Eduard Meyer followed with his violin, playing "Appassionata" and "Spring," by John Adam Hugo, pieces of beautiful melody and charming form. They have been heard before, always making effect, for Mr. Meyer plays them from memory with pure tone and much feeling.

John S. Van Cleve, blind pianist, composer, lecturer and critic, delivered an interesting talk on musical conditions, taking a sane stand as regards the extremists versus the established school. His contribution was a gavotte in the style of Bach, altogether serious, with the dissonances, imitation, etc., associated with Bach, though old Johann Sebastian never wrote anything quite as pretty.

Wallingford Riegger's four songs, for alto and soprano solos, were sung by Mrs. H. E. Riegger, contralto, and Catherine Conway, soprano. They are original without being artificial or affected. The contralto's temperamental singing of the serious "Strand" and the bright voice of the soprano made much of the songs. Later this composer's "Andante con moto," from an unfinished string quartet, brought him further honors, for it is worthy, dignified music, somewhat Mozartean in sound, yet modern withal.

Cellist Hornberger's "Sonata Finlandia," played by the composer, with able collaboration by pianist Henry Kock-Deck, is a descriptive tone poem, with a programmatic scheme, explained in a two-page leaflet distributed by the composer. It depicts Finland's folk and wrongs, and the characteristics of the people, with minute fidelity, if such a thing is possible. Heartbreaking solemn chords and melodies appear, with bright movements, and extremely original effects of all sorts, including a peculiar chime effect at the close. It was heard with genuine and increasing admiration, bringing the composer warmest plaudits and personal congratulations.

There was good attendance, and composers, performers and audience mixed afterward in the friendly refreshment period. On all sides it was declared that the evening had been one of the most interesting in the memory of the society, now twenty-five years old.

Chittenden Pupil in Chamber Music.

Kate S. Chittenden, dean of the American Institute of Applied Music, New York, presented her pupil, Elsie Lambe, in a program of chamber music at headquarters, April 17, when Rosa Fabian (violin pupil of Mr. Schradieck), Burnet C. Tutthill, clarinetist, and Gustav O. Hornberger, cello teacher at the American Institute, shared in the music.

Miss Lambe's capacity as solo pianist is known and has been highly praised in the columns of the MUSICAL COURIER, and to this must be added genuine respect for her attainments in ensemble playing. She is not a pianist merely, but that greater personage, a real musician. A professional chamber music virtuoso afterward said, "She's O. K."

As to her companions, Miss Fabian played beautifully, and Mr. Hornberger ranks as an experienced cellist of the highest class. The three collaborated in Arensky's great trio, op. 32, and the pianist, violinist and Mr. Tutthill, clarinetist (a musical amateur of excellent ability) played together Beethoven's trio, op. 11. In between these was a group of piano solos, including a Schumann novelette, Schütt's "Carneval" and Liszt's sixth "Hungarian Rhapsodie"; especially in the last named did Miss Lambe show her endurance and broad technic. The Institute was filled with an interested audience.

Prof. Hans Truecek, a well known Bohemian composer and pedagogue, died in Prague, March 28. He was fifty-six years old.

MANY NEWARKERS TO ATTEND PATERSON FESTIVAL.

Erie Railroad Changes Time-Tables to Accommodate Music Lovers Who Desire to Attend Three Day Paterson Festival—Directors of Newark Symphony Orchestra Make Arrangements for Coming Concert—Italian Opera Company Coming—Musicians' Club to Meet—Music Notes.

Tel. 2619 Market
41 Spruce Street,
Newark, N. J., April 20, 1914.

All eyes are now turned upon Conductor C. Mortimer Wiske and the coming annual Paterson Music Festival, which is to take place in the armory on the evenings of April 27, 28 and 29. It is to be a record year both artistically and financially, judging from the present rehearsals and also from the present advance sale of seats. Last year at this time approximately one-half as many seats had been sold as those recorded to date, so that in spite of the vastness of the huge armory a question has arisen as to where they are going to put all the people.

The festival this year is divided into three nights as follows: Grand Opera Night, April 27 (Monday); American Composers' Night, April 28 (Tuesday), and John McCormack Night, April 29 (Wednesday). The artists who are to appear on Grand Opera Night are: Lillian Eubank, Frances Alda, Ann Ivins, Henri La Bonte, Franklin Lawson, Jerome Uhl, Wilfred Glenn, Gutia Casini and Frank LaForge. On American Composers' Night, when it is expected many of the composers will conduct their own compositions, the soloists will be: Leon Rennay, Orville Harrold, Gertrude Manning and Corinne Welsh; the program will include compositions by John K. Paine, Harriet Ware, MacDowell, Victor Herbert, Dudley Buck, J. P. Kursteiner, Arthur Foote, Brown, Foster, Spross, and Jules Jordan. John McCormack will be the principal soloist on Wednesday evening, assisted by Donald Macbeth, violinist, and Vincent O'Brien, pianist.

For the benefit of the residents of Newark and suburbs who are anxious to attend the Paterson Festival, the following train schedules on the Erie Railroad, which have been altered to accommodate the expected crowds are given below:

Main Line—Train leaves New York 6.25 p. m.; Jersey City 6.49 p. m. Will arrive Paterson 7.30 p. m., making intermediate stops.

Newark Branch—Train leaves New York 6.25 p. m.; Jersey City 6.49 p. m.; Newark, Fourth Avenue Station, 7.05 p. m. Arrives Paterson 7.39 p. m., making intermediate stops.

From the West, via Main Line—Train leaves Suffern 7.09 p. m. and arrives Paterson 7.47 p. m., making intermediate stops.

N. Y., S. & W. R. R.—Train leaves New York 6.25 p. m.; Jersey City 6.49 p. m.; Hackensack 7.20 p. m. Arrives Paterson, Broadway Station, 7.39 p. m., making intermediate stops. Train leaving Middletown 4.23 p. m., with connection from Stroudsburg, and leaving Butler 6.40 p. m., reaches Paterson, Broadway Station, at 7.26 p. m., making intermediate stops.

Main Line—Trains for New York and intermediate stations leave Paterson 10.52 p. m. and 12 midnight.

Trains for Suffern and intermediate stations leave Paterson 11.26 p. m. and 12.24 a. m.

Newark Branch—Train will leave for New York, Newark and intermediate stations at 10.50 p. m., instead of 10.30 p. m.

N. Y., S. & W. R. R.—Train will leave Paterson, Broadway Station, for New York, Hackensack and intermediate stations at 11.20 p. m. Train for Butler and intermediate stations will leave Paterson, Broadway Station, at 11.19 p. m.

DIRECTORS OF NEWARK SYMPHONY ORCHESTRA MEET.

On Thursday afternoon, April 16, the board of directors of the Newark Symphony Orchestra, Louis Ehrke, conductor, met in the Security Savings Bank, Wallace M. Scudder, chairman of the board, presiding. The report of the executive committee was most encouraging, the circulars sent out recently having brought many subscriptions. Returns are being received daily, and a large list of sustaining, associate and subscribing members is expected. Up to the time of the meeting, ninety subscriptions had been received, amounting in all to \$900. This is indeed encouraging.

The first concert of the Newark Symphony Orchestra will be held in Wallace Hall, on May 4, under Mr. Ehrke's direction, and a large audience is expected. The vocal artist to be engaged has not as yet been decided upon.

ITALIAN OPERA FOR NEWARK.

Newark is to have a short season of Grand Opera very soon. The San Carlo Grand (Italian) Opera Company will begin a week's engagement at the Newark Theatre, Monday evening, April 27. Among those who will be heard are: Mme. Edvige Vaccari, coloratura soprano, late of the National Grand Opera, Mexico City; Ada Cassuto, dramatic soprano, formerly of the Montreal Grand Opera Company and also Covent Garden (Lon-

don); Emelia Vergeri, of Barcelona, Spain; Rosemarie Campbell, mezzo soprano, a talented young American girl; Anita Sedelmayer, mezzo soprano, of Milan; Sophie Charlebois; Signor Sinagra, tenor; Alfredo Graziani, tenor, both of the National Grand Opera Company of Canada, and Antonio Ceccotti, of Italy; Angelo Antola and Alessandro Modesti, late of the Leoncavallo Grand Opera Company, San Francisco, baritones, and P. Anzalone, of Buenos Ayres, bass.

A large orchestra under Giuseppe Angelini will be heard in addition to a large chorus. "Lucia di Lammermoor," "Il Trovatore," "Rigoletto," "Traviata," "Aida," "Ballo in Maschera," "Cavalleria Rusticana" and "Pagliacci" will be given with three different casts of principals.

MUSICIANS' CLUB TO HOLD FIRST MEETING.

For years the young musicians of Newark have longed for a club which would enable them to become better acquainted with each other, to enjoy musical evenings together, and to receive the benefits such an organization, properly conducted, must necessarily offer.

At last such a club has been organized, and while it is to be composed of the younger musicians of the city, it is proposed to have its membership limited to the best, and only professional musicians eligible to active membership. While definite plans have not as yet been decided upon, it is expected several public concerts will be given each season in addition to numerous club musicales.

The first meeting is to be held on Thursday evening, April 30, at 41 Spruce street.

JOHN MCCORMACK'S CONCERT.

Tuesday evening, April 14, was "McCormack Night" in Newark, and as large and representative an audience as an artist could possibly desire crowded the Palace ballroom almost to the limits of its capacity. It was an audience similar in many respects to that which crowded Krueger Auditorium to hear Paderewski, but unlike the former there was a prevailing spirit of enthusiasm which is seldom to be found in this city. Too, it might be added, the hand of the clock was crawling slowly on toward the hour of nine when McCormack climbed the narrow steps at the back of the platform, pushed his head through the small aperture, and with a jump landed on the platform stage with a broad smile on his face. The applause that greeted him, however, made the artist feel thoroughly at home, and several looks at the gaily decorated ceiling and electrically lighted American flag behind him convinced him that his audience was indeed a thoroughly appreciative one. (However, the decorations, Mr. McCormack, were hanging long before you thought of coming to Newark.)

The tenor opened his program with Handel's recitative, "Deeper, and Deeper Still," followed by "Waft Her, Angels," also by Handel. In both the artist was superb; loud applause brought him back for an encore, and he sang the well known song founded on Paul Lawrence Dunbar's poem of that name, "Who Knows."

A group of three songs—"Love's Quarrel," by Cyril Scott; "J'ai pleuré en rêve," by Hue, and "The Lord Is My Light," by Allitsen—were splendidly given, his enunciation being always delightfully distinct. Hue's song, particularly to those who understood French, was especially fine, and "The Lord Is My Light" struck a responsive chord, proving undoubtedly one of McCormack's most popular numbers. Loud applause brought the artist back again, and as an encore he sang Homer Bartlett's "Dream." Still unsatisfied, the audience demanded another encore and he sang that Irish folksong which he has made so popular, "Molly Brannigan."

The next number on the program called for four Ancient Irish songs, but the tenor again was obliged to add two additional numbers. "Lagan Love Song," "She Moved Through the Fair," "In Faniads Grove," and another McCormack favorite, "The New Market Day," all arranged by Hamilton Harty, were the ones listed, the tenor adding "Mother o' Mine." The enthusiasm which followed this encore brought him back to the platform again and the first three notes of "I Hear You Calling Me" filled the huge auditorium with stupendous applause. This was his most popular number, as it always is.

The tenor's last numbers were Thomas' "In Her Simplicity" (from "Mignon"), and "Elucévan le Stelle" from Puccini's opera, "La Tosca." This latter number was one of the most delightful on the program.

Donald McBeath, violinist, was the assisting soloist, and Vincent O'Brien the accompanist. Mr. McBeath possesses a great deal of tone color and sympathetic feeling, but gave his hearers little opportunity of judging his technic. His numbers were: "Adagio," by Ries; Handel's "Arioso," Beethoven's "Minuet," and "Chanson Louis XIII" and "Pavane," by Couperin-Kreisler. Mr. McBeath added several encores, the last—Schumann's "Träumerei"—being one of his best selections.

Mr. O'Brien proved an able and sympathetic accompanist.

MRS. EDWARD MACDOWELL'S LECTURE-RECITAL.

A lecture-recital of unusual interest was given last Tuesday afternoon, April 14, at the Woman's Club, of Orange,

by Mrs. Edward MacDowell, widow of the world famous composer. The subject of the lecture was "MacDowell and His Ideals," stereopticon views being used to show the studios and houses on the historic Peterborough farm, the old home of the composer in which struggling talented artists are devoting their lives to music. Pictures of the Peterborough pageant were also shown, Mrs. MacDowell playing many of her husband's compositions.

ARTISTS CHOSEN FOR POLICE CONCERT.

Catherine R. Bryce, soprano, has been selected as one of the soloists for the coming concert of the Policemen's Band Association, to be given at the First Regiment Armory, on Wednesday evening, April 29. The other artists will be Giustano Zara, baritone of New York, who sang at last year's concert, and the Philadelphia Opera Quartet. The concert will be given under the direction of Charles Biedermann.

CECILIA H. JOACHIM'S COMING RECITAL.

On Friday evening, April 24, at Wallace Hall, Cecilia H. Joachim, a young East Orange soprano, will give a recital, assisted by her teacher, Fernando Tanara, and Arthur L. Walsh, violinist and pupil of Louis Ehrke, of Newark. Marie Carr, a pupil of Mrs. George E. Clauder, will accompany Mr. Walsh.

MUSIC NOTES.

Tomorrow evening, April 21, in the Glen Ridge High School auditorium, the Meyer-Loesche Ensemble will give its second and last concert of the season. Margaret Armour, the contralto soloist of the Brick Presbyterian Church, East Orange, will be the soloist. A quartet, composed of May Meyer, pianist; Robert Atwood, cellist; John A. Loesche, violinist; William J. Hepperle, viola, will also play. Dorothy Cordley will be the accompanist.

The Rutgers Glee Club gave an interesting concert at the Roseville M. E. Church on April 10.

An original musical comedy, written by Albert S. Oswald, Jr., is to be given on May 8, at Midland Hall, Arlington, under Mr. Oswald's direction, by the Arlington Players' Club, composed of thirty-five members.

The chorus of the Thursday Morning Club, of Madison, gave a concert on April 16 in Masonic Hall, Madison. Mrs. E. D. Merikle, contralto, was the assisting soloist.

John Ingram, the Holland violinist, assisted by Mrs. E. W. Helig, pianist, gave a concert on April 16 in the Grove Street School auditorium, Montclair.

On Wednesday evening, April 22, the choir of the St. James' Episcopal Church, Upper Montclair, will give a concert in the parish house, under the direction of Hermon B. Keese, organist and choirmaster. Melvin A. Conant, cellist, will assist. Dancing will follow the program.

Next Thursday, April 23, in the Central School assembly hall, Glen Ridge, a "concert dansant" will be given for the benefit of Christ Episcopal Church of Bloomfield and Glen Ridge. The following soloists will take part: Beulah Gaylor Young, soprano soloist of the Collegiate Baptist Church of New York; Alice Moncrieff, contralto of the Methodist Episcopal Church of Brooklyn; Charles Harrison, tenor of the Brick Church, New York, and Wilfred Glenn, bass, of the Cathedral of St. John the Divine. Dancing will follow the concert.

Florence Mulford Hunt will be one of the soloists at the twenty-third annual concert to be given this evening April 20, under the direction of the Ladies' Aid Society of the Trinity Reformed Church. The other soloists will be Dr. Jean F. Wolfe, George Kuhn, George Kerwin, Harry Gibbons, Carl Geise and Dr. Wallhauser.

Artist pupils of Sergei Klibansky, the well known New York vocal teacher, will give a recital on Friday afternoon, April 24, at 2.30 o'clock, in the auditorium of Bamberger's store.

On Friday evening, April 24, a concert and reception will be given in the New Auditorium by Weidt's Banjo and Mandolin Clubs. A. J. Weidt, of 439 Washington street, has been devoting considerable time to the training of these two organizations.

The last Lyric Club concert of the season will be held in Wallace Hall, on Wednesday evening, April 29.

Florence Mulford Hunt will be one of the soloists at the concert to be given on Wednesday evening, April 22, at the East Orange High School, by the Men's Chorus of the Oranges.

The Vocal Art Club, of Newark, will give Gaul's "The Holy City" in the Belleville Reformed Church, on Wednesday evening, April 22.

Ethel Cecilia Smith, one of Newark's best known violinists, is to be the principal soloist this evening, April 20, at a concert to be given by the Woman's Literary Club, of Port Richmond, S. I., in the chapel of the Reformed Church. It will be the annual guest night and a splendid program has been arranged. The other soloists will be Gertrude Carpenter, soprano; Mrs. L. J. Corner, contralto, and Edward Boyle, formerly of Newark and now living in New York. Mrs. Helen Hillyer-Haydock will be the accompanist.

The Oratorio Society of Newark, N. J., will sing Handel's "Acis and Galatea" and "L'Allegro," closing its thir-

ty-fifth season in Wallace Hall, Thursday evening, April 30. Louis Arthur Russell will conduct.

Last Saturday evening, April 18, at the residence of Mr. and Mrs. T. J. Eyman, 53 Watson avenue, East Orange, an unusually delightful and interesting evening of music was enjoyed by friends of Katherine Eyman, the talented pianist. Miss Eyman, who was formerly a Bowman pupil, and is now studying with Alexander Lambert, of New York, played several numbers. The other soloists were Ethel Cecilia Smith, violinist; Marjorie Mott, mezzo-soprano; Gertrude Karl, contralto; Florence Scott, contralto; Mildred S. Allen, pianist, and Alexander Berne, pianist.

On Friday evening, April 24, at Turn Hall, Passaic, a concert will be given by the Botany Singing Society of that city. Joseph A. Laufenberg is the leader of the society. The soloists will be Vera Barstow, violinist; Mrs. Blumenschein-Rowe, soprano, and Harold Smith, pianist.

On Thursday, April 30, the Arion Society will give its concert in the Krueger Auditorium. The assisting soloists will be Sara Gurowitsch, cellist; Giuseppe Picco, of the Metropolitan Opera Company, baritone, and George H. Schubert, tenor. In addition to the chorus a double quartet will also sing.

With Grace Kerns, soprano; Stefano di Stefano, harp; the New York Festival Orchestra and Edna C. Wandling, accompanist, the Lyric Club's concert in Wallace Hall on Wednesday evening, April 29, promises to be an interesting event.

Pupils of Emily Connett Pierson, assisted by Ruth Rusby, soprano; Edna Condit, violinist, and Frank Smith, tenor, gave a recital, Saturday afternoon, April 18, at 445 Mt. Prospect avenue. T. W. ALLEN.

Ruby Cutter Savage's Success in Light Opera.

Ruby Cutter Savage is the leading soprano in the gigantic production of "Pinafore" at the Hippodrome. Her singing of the role of Josephine met with instant success, as the audience realized that they had before them no ordinary soprano, but an artist of distinction. If managers of light opera would consider what importance is attached to artistic singing, some of the Broadway pro-



RUBY CUTTER SAVAGE,
As Josephine in "Pinafore."

ductions would be placed upon the level they otherwise do not reach.

Had the Hammerstein opera project been carried through, Ruby Cutter Savage would have been heard here in grand opera during the past season, as she was engaged for the Hammerstein opera. Nevertheless she has attained a remarkable success at the Hippodrome, the critics and public alike commenting in praiseworthy terms upon her splendid singing.

Lois Pinney Clark Plays in Brooklyn.

Lois Pinney Clark, a brilliant pupil of Carl Fiqué, was heard in recital in Brooklyn on Saturday evening, April 18. A report of this recital will be given in the next issue of the MUSICAL COURIER.

Spalding in Milan.

(By Cable.)

Milan, Italy, April 21, 1914.

Spalding's appearance at La Scala phenomenal success. Remarkable scenes of enthusiasm. R.

RECORD CROWDS EXPECTED AT PATERSON MUSIC FESTIVAL.

Railroads Post Time-Tables and Special Bulletins in Stations—Schedules Altered to Accommodate Out of Towners—Few Tickets Left for "McCormack Night"—Testimonial Concert Tendered Conductor Wiske.

Paterson, N. J., April 20, 1914.

Only one week remains before music lovers of Paterson, N. J., and the surrounding cities will be able to attend the annual three-day Paterson Musical Festival, which has been the chief topic of conversation and discussion for many weeks past.

Reports from various parts of New Jersey, as well as from New York, state that a record crowd of out-towners is to be expected on each evening. For this reason the various railroads running trains into Paterson have posted in the stations along the lines, placards giving the time tables as they have been altered to accommodate the crowds from the surrounding cities. The train schedules follow:

Main Line—Train leaves New York 6.25 p. m.; Jersey City 6.49 p. m. Will arrive Paterson 7.30 p. m., making intermediate stops.

Newark Branch—Train leaves New York 6.25 p. m.; Jersey City 6.49 p. m.; Newark, Fourth Avenue Station, 7.05 p. m. Arrives Paterson 7.39 p. m., making intermediate stops.

From the West, via Main Line—Train leaves Suffern 7.09 p. m. and arrives Paterson 7.47 p. m., making intermediate stops.

N. Y., S. & W. R. R.—Train leaves New York 6.25 p. m.; Jersey City 6.45 p. m.; Hackensack 7.20 p. m. Arrives Paterson, Broadway Station, 7.39 p. m., making intermediate stops. Train leaving Middletown 4.23 p. m., with connection from Stroudsburg, and leaving Butler 6.40 p. m., reaches Paterson, Broadway Station, at 7.26 p. m., making intermediate stops.

Main Line—Trains for New York and intermediate stations leave Paterson 10.52 p. m. and 12 midnight.

Trains for Suffern and intermediate stations leave Paterson 11.20 p. m. and 12.24 a. m.

Newark Branch—Trains will leave for New York, Newark and intermediate stations at 10.50 p. m., instead of 10.30 p. m.

N. Y., S. & W. R. R.—Train will leave Paterson, Broadway station, for New York, Hackensack and intermediate stations at 11.20 p. m. Train for Butler and intermediate stations will leave Paterson, Broadway Station, at 11.19 p. m.

Monday night, April 27, will be "Grand Opera Night," the following soloists taking part: Lillian Eubank, Frances Alda, Ann Ivins, Henri La Bonte, Franklin Lawson, Jerome Uhl, Wilfred Glenn, Gutia Cassini and Frank La Forge.

Tuesday evening, April 28, will be "American Composers' Night," and it is expected many of the composers will be present to conduct their own works. The soloists on this occasion will be: Leon Renny, Orville Harrold, Gertrude Manning, and Corinne Welsh. The compositions to be performed include works by Victor Herbert, John K. Paine, Harriet Ware, Arthur Foote, Jules Jordan, Charles Gilbert Spross, J. P. Kursteiner, MacDowell, Euck, Brown and Foster.

Wednesday, April 29, will be "John McCormack Night." Already the huge armory has been very nearly sold out, and a record audience is expected. Mr. McCormack will be assisted by Donald Macbeth, violinist, and Vincent O'Brien, pianist.

In addition to the soloists mentioned above, the large chorus of singers who have been practising for many months under Mr. Wiske's able direction, and a large orchestra, consisting of the Paterson Symphony Orchestra, of which Mr. Wiske is also the conductor, and members of the Metropolitan Opera House Orchestra, all under Mr. Wiske's leadership, will be a great addition to the programs.

Every year it has been customary to give each member of the chorus tickets to sell, and prizes in the form of jewelry have been offered to those bringing in the largest returns. This year double the number of tickets as were sold last year have been disposed of, this fact alone showing the tremendous increase in the popularity of this annual musical festival. A record crowd is expected on each night, and the hotels and stores have made preparations for a tremendous business.

In the issue of the MUSICAL COURIER of May 6 a full account of the Paterson festival will be given in detail.

TESTIMONIAL CONCERT TENDERED CONDUCTOR WISKE.

On Wednesday evening, April 15, a great ovation was tendered C. Mortimer Wiske, Paterson's noted musical leader and conductor of the annual musical festival, which will long be remembered by citizens of this city. Over one thousand music lovers in addition to the various musical clubs crowded the High School Auditorium to show their appreciation of Mr. Wiske's efforts in behalf of

musical interests in the Silk City. It was a gala affair and indeed a great triumph for Mr. Wiske.

Upon his appearance, the singers and orchestra rose from their seats and joined in a manifestation such as has seldom if ever been demonstrated in Paterson before. Later in the evening Mr. Wiske was presented with beautifully illuminated resolutions, the entire audience rising and singing "Auld Lang Syne." Following the concert, Mr. Wiske was congratulated by a large throng of persons who desired personally to express their appreciation of the great work he has done for Paterson.

Although the concert was given under the auspices of the Orpheus Club, of which Mr. Wiske is director, the Passaic Glee Club and the Paterson Symphony Orchestra, both of which Mr. Wiske is also the head, occupied sections of the platform and joined in the ovation tendered him. With a background of floral decorations, the two hundred or more men seated on the platform and representing the three societies, presented an interesting picture of the results of Mr. Wiske's labors. It was the first time the new high school auditorium had been used for a pay performance, and the enthusiasm prevailing everywhere was sufficient to inspire anyone. Mr. Wiske appreciated the efforts of his many friends to make this affair a great tribute to him, and following the presentation of the resolutions, acknowledged their applause in a delightful address.

The soloists who gave their services were: Ellison Van Hoose, tenor; Percy Hemus, baritone, and Elizabeth Dodge, soprano. Gladys Craven, Elmer Hedgee and William Hammond were the accompanists. T. W. ALLEN.

Philip Spooner Scores Brilliant Success.

Philip Spooner, the tenor, was the soloist at the concert given last Friday night, April 17, by Ellery's Band. Mr. Spooner sang "Questa quella" and "Ridi Pagliacci," and as an encore sang "I Hear You Calling Me." After his first number, the band was as delighted as the audience, calling out "bravo" and clapping vigorously. The audience was not as large as it might have been, but the applause was spontaneous and enthusiastic. Young Spooner received quite an ovation.

Mr. Spooner starts West next week on his Western



PHILIP SPOONER.

concert tour. He will sing with the MacDowell Club at Milwaukee, on April 30. He will sing in Madison, Wis., where he attended the University of Wisconsin, on May 4.

Djane Lavoie-Herz in Ottawa.

Under the patronage of their Royal Highnesses, the Duke and Duchess of Connaught, Djane Lavoie-Herz, the distinguished Canadian pianist, who recently became a resident of Toronto, will soon give her first recital after her return from Europe, where she has studied for the past six years. This concert is to take place in Ottawa, her home city, next month, at Chateau Laurier. The program will comprise several works which have been rarely, if ever, heard in Canada, such as the Brahms sonata in F minor, and compositions of the modern Russian, Scriabine, with whom Mme. Lavoie-Herz was closely associated during her residence abroad.

Dr. Robert Hirschfeld, the well known Austrian writer on music and director of the Salzburg Mozarteum, died in that city recently, aged fifty-six.

BOSTON HANDEL AND HAYDN SEASON CLOSED.

Veteran Society Appears in Fine Rendition of Gounod's "Redemption"—Apollo Club Also Gives Final Concert—A Symphonic Discovery in Cambridge.

Boston, Mass., April 18, 1914.

On Easter Sunday night at Symphony Hall the Handel and Haydn Society gave its final concert of the season. Gounod's "Redemption" was the offering, an oratorio which still exists and gives pleasure, despite the protests of serious minded folk who insist on taking their religion as a solemn duty rather than as a mixture of sentiment and spirituality.

The soloists of the occasion, Grace Bonner Williams, soprano; Nora Burns, contralto; Lambert Murphy, tenor; Earl Cartwright, baritone, and Oscar Huntington, bass, acquitted themselves admirably. Particular distinction, however, must be awarded Mr. Murphy's beautiful singing and Mrs. Williams' unusually pure style of vocalization. The chorus, too, covered itself with glory, not the least of its feats being the ability to sustain without a break some of Mr. Mollenhauer's majestically long drawn out tempi.

PLANS FOR HANDEL AND HAYDN CENTENARY.

For the celebration of the hundredth anniversary of its founding the Handel and Haydn Society, is planning four festival concerts to be given in a single week of April next. For these, eminent solo singers will be engaged and works from the standard repertoire of the society performed.

FINAL APOLLO CLUB CONCERT.

Charles Wakefield Cadman's setting of Lowell's poem, "The Vision of Sir Launfal," was the chief item on the miscellaneous program of the Apollo Club at its final concert of the season given at Jordan Hall on Tuesday evening. The assisting artist at this concert was Gertrude Marshall, violinist.

CARRERÑO IN RECITAL.

The program of Mme. Carreño's recital at Jordan Hall on Wednesday afternoon was divided in four parts—the first, a sonata, by Beethoven, op. 31, No. 3; the second, a group of Chopin; the third, Schumann's "Etudes Sym-

phoniques," and the fourth, "Les Orientales" of MacDowell and Liszt's polonaise E major.

A DISCOVERY AT CAMBRIDGE.

The Pierian Sodality Orchestra of Harvard University ventures one "serious" concert annually, in which it sometimes brings for performance a little known piece of novel interest. According to this custom, at the concert on Wednesday evening at Sanders Theatre, was performed a very seldom heard Haydn symphony, the one in C major, bearing the date 1760, which makes it one of the composer's earliest works. It is scarcely known at all in this country, since this, as far as is known, was its first performance here.

In a preliminary announcement the Boston Transcript gives this interesting account of its history: "It was written in 1760 or 1761 at Eisenstadt, while Haydn was second Capellmeister to Prince Esterhazy, and is the first of his symphonies, of which we have an autograph score. In more than one way it was an epoch-making affair—a work of frenzied modernism. To begin with, it demanded besides solo violin and cello, two oboes, a bassoon, two horns and two flutes, most of which instruments had to be imported for the occasion from Vienna, since the prince did not possess them in his orchestra. Says Haydn's biographer, Pohl: 'Old Werner (the first Capellmeister) must have shaken his head over her the heaven-storming innovator, saying to himself that Haydn wished with a single leap to overwhelm his prince, his orchestra and his superior officer.' Besides the ultra-modern orchestra of the time, there was one feature which more than half a century later made its way 'for the first time' into the symphonic form, and even today is an 'innovation.' It was an orchestral recitative, 'recalling' as one might say, that in Beethoven's ninth symphony. . . . The work, possible because of its unusual character, did not appear in Breitkopf's first catalogue of the symphonies, and did not come to light until 1782, when it appeared in the catalogue of Westphalia in Hamburg. It is delineative, as so much of Haydn's music is, and bears the sub-title 'Midi.' The five movements may be taken as suggesting five moods of the noon sunlight.

"Of the music itself, little need be said, save that its four regular movements are in the established forms, in a very primitive stage of development, but cogent and coherent. The first movement is vigorous. The minuetto is more charming than is usual, even with Haydn. The adagio has real emotion, and a technical feature of interest is the double cadenza for solo violin and solo cello, over a pedal point on D. The last movement is lively, and just escapes triviality by the gusto of its musical ideas."

MME DE BERG-LOFGREN ENTERTAINS FOR PUPIL.

In honor of her pupil, Virginia Pierce, of California, a former member of the Boston Opera Company, Mme. de Berg-Lofgren gave a delightful reception at her studio-home on Thursday evening. Miss Pierce, who is to remain for a short time in Boston for lessons with Mme. Lofgren prior to her departure for Italy, where she is to sing in opera, assisted in receiving and added also to the enjoyment of the evening by singing several selections for the assembled company. In these, an air from Boito's "Mefistofele" and one from Leoncavallo's charming new opera "Zingari." Miss Pierce showed an extension of range and additional power in her lower tones since she was last heard here, while she has lost none of the excellent vocal principles received from her training with Mme. de Berg-Lofgren.

Other pupils who contributed to the musical program of the evening were Elsa Lindell, Mae Mills Bell, Margaret Henry, Lena Reynolds, and Christiana Caya. In the selections rendered by Miss Caya, the enjoyment was enhanced by the exquisitely played violin obligatos graciously volunteered by Irma Seydel, who was among the guests of the occasion. Later in the evening Miss Seydel responded to the general request by playing a few solo pieces.

BOSTON SYMPHONY CONCERTS.

Götz's symphony in F major, not played here since Dr. Muck's first season, was revived at this week's pair of concerts. It is music of immediate and obvious pleasure, cheerful, fresh and spontaneous, neither taxing to the ear nor mind. In marked contrast to this was Mr. Loeffler's symphonic poem, "Le Mort de Tintagiles," based on Maeterlinck's drama of the same name, which together with this composer's "Pagan Poem," should be ranked among the masterpieces of program music. Intensely dramatic and poignant, the music not only follows the story with graphic realism and marvelous imaginativeness, but even enlarges upon it, making Maeterlinck's little tragedy assume epic proportions. Its gripping power and intensity cannot fail to impress deeply even the most unimaginative hearer, for rarely does music so vividly and convincingly portray speech and events in tones.

As soloist at these concerts, Louise Homer sang an air from Bach's "Passion Music," the aria "Divinites du Styx" from "Alceste," and the "O Don Fatale" aria from "Don Carlos."

BLANCHE FREEDMAN.

PHILADELPHIA SYMPHONY SEASON CONCLUDED.

Active Musical Doings of the Week Told in Breezy Paragraphs.

Philadelphia, Pa., April 19, 1914.

The fourteenth season of the Philadelphia Orchestra was brought to a close on Saturday evening, April 18, with a concert at which the following "request" program was presented:

Overture, Leonore No. 3.....Beethoven
Unfinished Symphony.....Schubert
Overture and Venusberg Music, from Tannhäuser (Paris version).....Wagner
Symphonic poem, Les Preludes.....Liszt

The main significance of the concert lay, of course, in this popular program choice, for Leopold Stokowski's interpretation of these favorites have been reviewed many times in these columns.

There is much cause for congratulation both on the part of the orchestra management and the music loving public in even the most casual review of the passing season. This thirteenth year of the orchestra is the second season of Leopold Stokowski's leadership and the first season in which Philadelphia has felt the full force of his personality. It is to be remembered that in the twenty-four different programs presented during the season there were thirteen novelties—all big important works, which oftentimes came to the patrons of the orchestra as a revelation; and that the list of soloists was as long and distinguished as that of any other orchestra in the land.

The part which manager Ralph Edmunds played in this unusually successful year cannot be overestimated. He announced this week that his plans for next season are almost completely formulated.

FINAL "POP" CONCERT.

Emilia Conti, a new soprano of sterling worth, and James Liebling, a splendid cellist, lent much brilliance to the last popular concert of the orchestra on Wednesday evening. The program, which was also the result of a ballot by patrons of the last "Pop" concert in March, follows:

Overture, Tannhäuser.....Wagner
Invitation to the Dance.....Weber
Chanson de Mai.....Huberti
Sonnet.....Huberti
Dansons la Gigue.....Poldowski
Cortege.....Poldowski
Emilia Conti.
Blue Danube Waltz.....Johann Strauss
Overture, Sakuntala.....Goldmark
Valse Triste.....Sibelius
Symphonic Variations, op. 23, for violoncello and orchestra, Böllmann

James Liebling.

Hungarian Rhapsody No. 1.....Liszt.

The soprano, Conti, revealed a rich, warm voice and rare interpretative powers. The cellist, Liebling, proved himself to be gifted with a tone of quite exceptional volume, and he possesses brilliant technic and real musician-ship. He scored a striking success.

Frederick Hahn, director of the Hahn Conservatory, is bringing out a young pupil next week for whom he predicts a great career as a concert violinist. The boy's name is Gurney Mattox. He has been under the able guidance of Mr. Hahn for several years and has developed rapidly within the last few months. Mr. Hahn mentioned the lad to me several months ago—long before the present recital was projected. In speaking of him this week, Mr. Hahn said: "While the boy is a mere child he has the proportions of the matured artist. He has an enormous tone, well developed technic, a deep musical understanding and exceptional intelligence."

Mrs. William J. Baird will assist at the concert, which is to be held in Witherspoon Hall, and the lad will have the assistance of intelligent accompaniments played by Ellis Clarke Hammann. The program follows:

Hungarian Rhapsody.....Hause
Concerto in A minor, No. 23.....Viotti
Songs—
El re Pastore.....Mozart
Ave Maria (with violin obligato).....Bach-Gounod
Hejre Kati.....Hubay
Air (for the G string).....Bach-Wilhelmj
Perpetuum Mobile.....Ries
Songs—
Magdalen at Michael's Gate.....Liza Lehmann
Happy Song.....Del Riego
Waltz (from Romeo and Juliet).....Gounod
Faust Fantasia.....Gounod-Sarasate

T. FOSTER WHY PRAISED.

Much praise was accorded T. Foster Why, bass, by the newspaper critics of Philadelphia for his interpretation of Elijah at recent presentation of the Mendelssohn oratorio of that name by the combined Mendelssohn Club and the Strawbridge & Clothier Chorus in the Academy of Music. "Mr. Why is a singer well trained in the school of oratorio; his voice has uncommon purity of tone," said H. T. Craven in the North American. That the dominant role

IRMA SEYDEL

European Tour, July, 1914-Jan. 1915
American Tour, after Feb. 1, 1915
Address THEODORE SEYDEL, 70 Westland Ave., Boston

GEORGE EVERETT

BARITONE—Boston and Covent Garden Opera Companies
Available Concerts Sept.—Dec., 1914
Address, Room 10, 177 Huntington Ave., BOSTON

FÉLIX FOX PIANIST

STEINERT HALL ANNEX 1 BOSTON, MASS.

WILLARD FLINT BASS

Soloist Nine Times, HANDEL and HAYDN SOCIETY
246 Huntington Avenue Boston

Harriot Eudora BARROWS CONCERT SOPRANO

TEACHER OF SINGING
407 Pierce Building Boston.

PAUL HULTMAN, Pianist and Teacher

Boston, 516 Huntington Chambers.
For Concert Engagements address: Hultman-McQuaid School of Music, Day Building, Worcester, Mass.

CLARA TIPPETT

TEACHER OF SINGING
321 Pierce Building Boston, Mass.

Priscilla WHITE Teacher of Singing

602 Pierce Building BOSTON - MASS.

Signor Arnaldo Conti

Formerly Musical Director Boston Opera House
OPERATIC INSTRUCTION Italian, French, German Repertoire, Interpretation.
Studio: 91 Balneboro St., Boston. Tel. D. R. 676-M.

Mr. and Mrs. ARTHUR J. HUBBARD

VOCAL INSTRUCTION
SYMPHONY CHAMBERS BOSTON

of the work was well filled was the verdict also rendered by the audience in repeated and hearty applause.

The combination of these excellent choruses under the direction of Herbert J. Tily for the presentation of the Mendelssohn work was fortunate and rich in artistic results. The Strawbridge & Clothier Chorus has for a long time been under the direction of Mr. Tily and the Mendelssohn Club has also been sitting under his baton since the illness of Dr. W. W. Gilchrist early in the season. There was consequently evidence of the finest training in all the old familiar choruses at the concert.

Frank Ormsby, tenor; Mme. Rost-Why, contralto, and Edna Harwood Baugher, soprano, were the remaining soloists at the concert. Every one of these soloists did distinguished work, as well as H. Alexander Mathews, of the Mendelssohn Club, and Henry S. Fry, who played the organ accompaniments. The orchestral accompaniment was furnished by sixty members of the Philadelphia Orchestra.

STUDENT ORCHESTRA PLAYS.

Gilbert Raynolds Combs recently presented the student orchestra of the Combs Conservatory of Music at Musical Fund Hall in one of the most interesting concerts of the season. Through many seasons of careful training under the baton of Mr. Combs, the students, former students, and professional musicians comprising the orchestra, have achieved a highly worthy position as a concert organization.

Virginia Snyder, pianist, assisted in the Grieg A minor concerto; Edward Strasser, violinist, played the Wieniawski concerto in D minor, and Theodore Cella played an andante espressivo for harp, by John Thomas. The purely orchestral numbers were: Mendelssohn's "Hebrides" overture, Massenet's "Scenes Pittoresques," Litolf's "Robespierre" overture and Mr. Combs' "Legend" and "Just Between Ourselves."

CARL FLESCH TRIUMPHS AGAIN.

Carl Flesch made his fourth appearance in this city in a recital at the Academy of Music on Tuesday evening last. Mr. Flesch was as enthusiastically received on this occasion as heretofore. His program included the Nardini sonata and the Paganini D major concerto, works presented at his last concert here, and the adagio and fugue from Bach's first sonata for violin alone, and three national dances.

PHILADELPHIA NOTES.

Louise Sterrett, soprano; Camille Plasschaert, violinist, and Henry Hotz, bass, were the soloists assisting the Haydn Club in its Easter concert at Drexel Institute last Monday evening. William Sylvano Thunder was the accompanist.

Maud Sproule, contralto; Dorothy Johnstone-Baseler, harpist, and William S. Thunder, pianist, gave a musicale in Griffith Hall on Wednesday evening for the benefit of the Nurses' Endowment Fund of the Women's Homeopathic Hospital.

Viola Brodbeck, the young soprano studying with Perley Dunn Aldrich, who has won unusual success this season, has made several appearances at Ocean City and Atlantic City under excellent auspices in the last two weeks.

Camille Plasschaert, violinist; Eleanor W. Conway, soprano; Elizabeth Bonner; Mrs. Joseph H. Stopp, pianist; Mrs. Eugene Pettit, soprano; Flora Cannon, soprano; Edna Harwood Baugher, soprano, and Nessie Strauss, soprano, took part in an excellent concert given by the Matinee Musical Club at the Hotel Roosevelt on Tuesday.

Ethel Barbara Niethammer, coloratura soprano, was cordially received in recital at Witherspoon Hall last Tuesday evening. The soprano, who has seldom been heard in this city before, was assisted by Kathryn Meisle, contralto; Emma Rous, harpist; Clemente Barone, flutist, with Ada Turner Kurtz at the piano.

Perley Dunn Aldrich's pupil, Jean Vanderslice, contralto, gave an interesting recital in the Baptist Chapel, at Phoenixville, on Wednesday evening, April 1. Miss Vanderslice is one of the very best vocalists trained in this city and therefore to be considered a Philadelphia product. The program selected for her Phoenixville appearance was calculated not only to bring out the natural beauties of her voice, but the excellence of her training under Mr. Aldrich. She was assisted by Sara Lemer, violin, with Frances Ettinger at the piano.

Wolf-Ferrari's "New Life" and Saint-Saëns' "150th Psalm" will be presented by the Philadelphia Choral Society at the Academy of Music, on April 23. Horatio Connell and Mrs. Henry Hotz will be the soloists in the former work.

H. P. QUICKSALL.

A New One.

"At last," cried the musician, "I have fame within my grasp."

"How so?" asked his wife, who had heard the same thing before.

"You know Mendelssohn's 'Wedding March' and the marvelous repete it brought him?" said the musician.

"Yes; but what of that?"

"Well, I'm going to write a divorce march."—Newark (N. J.) Star.

NEW YORK BREVITIES.

Carl M. Roeder's Pupils Play Professional Program—Socialist Music Festival—Stern's School of Music and Arts—Noble's Organ Recitals—Netta Strong Sings Well—Rubner Now American Composer—

Notes.

Carl M. Roeder has piano students under his instruction who play with professional effect. At the first of a series of Springtide Studio Recitals (607-8 Carnegie Hall), April 16, six of them united in a program which would do credit to professionals, both as to the composers represented, and the manner of performance. It follows:

Pastorale Varie	Mozart
Allegro Energico	Sinding
Valse de Concert	Liebling
Edith Smedley.	
Etude de Concert	Liszt
Intermezzo, op. 116	Brahms
Scherzo, C sharp minor	Chopin
Olive C. Hampton.	
Polonaise	MacDowell
Preludes, G minor and F.	Chopin
Etude in E flat.	Rubinstein
Marie Wolf.	
Gavotte	Gluck-Brahms
The Lark	Glinka-Balakirew
Etude de Concert	MacDowell
Adelaide Smith.	
Allemande, Gavotte and Musette	D'Albort
Prelude	Debussy
Caprice Espagnol	Moszkowski
Ida Gordon.	
Concerto, A minor (first movement)	Schumann
Olive C. Hampton.	

Much might be said in detail about the playing, for each of the performers gave evidence of distinctive gifts. It is sufficient, however, to say that in the presentation of the interesting program all showed rare technical attainment, pianistic effectiveness and interpretative insight. The next recital is announced for May 2 at 4 p. m. at the Roeder Studios, 607-8 Carnegie Hall.

SOCIALIST MUSIC FESTIVAL.

April 11 a concert of "Socialistic music" was given by the International choruses, and soloists, at Carnegie Hall. The soloists included Christine Langenhan, soprano; Valentine Crespi, violinist, and Alfred Ilma, baritone. It was under the management of Julius Hopp, who should know that in order to attract the masses, one must furnish them with popular soloists. There were more people on the stage than in the hall.

The concert was much too long, consisting of eighteen numbers. The Arbeiter Saengerbund sang very well. Baritone Ilma sang the "Song to the Evening Star" from "Tannhäuser" nicely. The soprano, Miss Langenhan, has a good voice, making a sensation with Platon Brounoff's "Torch of Liberty." Miss Crespi played Lalo's alto together too long "Spanish Symphony." Her playing was artistic, showing more technic than individuality. At the end of the first part, the society on the stage began the "International," the audience joining in, creating enthusiasm on both sides. Next time let Mr. Hopp give a program of more quality, and less quantity.

RALFE LEECH STERNER SCHOOL OF MUSIC AND ARTS.

Under the caption "Education and Music" the monthly paper known as the United States Trade Reports has much to say about music study in America, in part as follows:

Replying to the request for the name and address of the "best" American musical institution, we find, upon careful research, that the New York School of Music and Arts, situated at 36 and 38 West Ninety-seventh street, New York City, is one of the most prominent and most liberally patronized institutions of its kind in the United States.

It offers modern-day courses in all branches of music and the arts, from the very beginning to the highest possible degree of an artistic finish, and it has achieved a reputation and prestige in the teaching of these various branches of a music and art education.

As to the moral and social features of the school the same are beyond any question whatsoever. Its students, both non-resident and resident, are surrounded and guarded carefully and conscientiously. Well arranged dormitories, provided with every essential homelike comfort and convenience, afford the boarding students every opportunity to pursue their studies quietly and at their ease, while their social affairs, both inside and outside the school, are under a proper chaperonage, which guides them to their own best personal interest and welfare.

T. TERTIUS NOBLE ORGAN RECITAL.

T. Tertius Noble returned from his trip to Louisville, Ky., last week, where he conducted his cantata, "Gloria Domini," and gave an organ recital. At St. Thomas' Church, Fifty-third street and Fifth avenue, on April 19, he played a program of classic and modern composers, including Bach's fantasia in G major; Smart's vivace in C; Thomas Adams' overture (frank, healthy music of the English school), as well as Noble's own solemn prelude. Today, Wednesday, April 22, at 4:30 o'clock, he plays the following program:

Dithyramb	Harwood
Marche Funebre et Chant Seraphique	Guilmant

(Continued on page 56.)

CONCERT RECORD OF SONGS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Florence Newell Barbour

Awake, It Is the Day!.....Mrs. D. M. Leavenworth, Buffalo, N. Y.
Awake, It Is the Day!.....Mrs. D. M. Leavenworth, Rochester, N. Y.
Awake, It Is the Day!.....Harriet Macfarlane, Rochester, N. Y.
Awake, It Is the Day!.....Bessie Rice, Elmira, N. Y.

Floy Little Bartlett.

Miss Mariar.....Kitty Cheatham, New York

Marion Bauer

Send Me a Dream.....Christine Miller, Erie, Pa.
Send Me a Dream.....Eva Emmet Wycoff, Gainesville, Ga.
Send Me a Dream.....Daniel Beddoe, New York
Star Trysts.....Alma Gluck, Chicago
Star Trysts.....Charlotte Lund, New York
Star Trysts.....May Dearborn Schwab, New York
Over the Hills.....Rose Bloch Bauer, New York
Were I a Bird on Wing.....May Dearborn Schwab, New York

Mrs. H. H. A. Beach

The Year's at the Spring.....Vivonne de Treville, Mitchell, S. Dak.
The Year's at the Spring.....John W. Nichols, Anniston, Ala.
Shena Van.....Elias Blum, Walla Walla
Ecstasy.....Jane E'Del, Philadelphia
Ecstasy.....Pearl Robertson, Walla Walla
Ah, Love but a Day!.....Fannie L. Mianer, Omaha
June.....Elias Blum, Walla Walla
My Star.....Lillian Price, Chicago

Gena Branscombe

A Lovely Maiden Roaming.....Edna Dunham, New York
A Lovely Maiden Roaming.....Esther E. Dale, Hadley, Mass.
The Sun Dial.....John Hoffman, Cincinnati
The Sun Dial.....Mrs. Charles F. McCoy, Trenton, N. J.
In Arcady by Moonlight (from "The Sun Dial").....Herbert Witherspoon

In Arcady by Moonlight (from "The Sun Dial").....Robert E. S. Olmsted, Hadley, Mass.
My Fatherland (from "A Lute of Jade").....Paul Dufault, New York
My Fatherland (from "A Lute of Jade").....George Hamlin, Chicago

George W. Chadwick

The Danza.....Elias Blum, Walla Walla
The Danza.....Hildegard Hoffmann Huss, Brooklyn
Allah.....Adda Bowne, Orange, N. J.
Allah.....Lillian Wieske, St. Louis
Thou Art so Like a Flower.....Margaret Denelsbeck, Trenton, N. J.
Song from the Persian.....Florence F. Gilmore, New York
O, Let Night Speak of Me!.....Isabelle Wright, New York
Before the Dawn.....Maude Dixon, New York

H. Clough-Leighter.

O, Heart of Mine!.....Elias Blum, Walla Walla
O, Heart of Mine!.....Olga Leaman, Chicago
O, Heart of Mine!.....Mrs. John W. Bell, Boston
O, Heart of Mine!.....Addie Mennie, Boston
O, Heart of Mine!.....Erna Hoag, Evanston, Ill.
O, Heart of Mine!.....Jane E'Del, Philadelphia
O, Heart of Mine!.....Mabel Moran, Dayton, Ohio
April Blossoms.....Olga Leaman, Chicago

Mabel W. Daniels.

Daybreak.....Florence Hale, Cambridge
Daybreak.....Josephine Ripner, Chicago
The Call of Spring.....Walter A. Diederich, Chicago
The Fields o' Ballyclare.....Florence Jepperson, Boston
In the Dark.....Bertha Cushing Child, Cambridge

Arthur Foote

An Irish Folk Song.....Mme. Schumann-Heink, Chicago
There's a Ship Lies Off Dunvegan.....Christine Miller, Appleton, Wis.

There's a Ship Lies Off Dunvegan.....Frederic M. Marston, Indianapolis
I'm Wearin' Awa'.....Edith Bullard, Cambridge
I'm Wearin' Awa'.....Uriah S. Richards, Boston
A Ditty.....Katherine Foote, Boston
Bismarck's Song.....Katherine Foote, Boston
In Picardie.....Josephine Hewins, Boston

G. A. Grant-Schaefer.

The Sea.....Christine Miller, Corsicans, Tex.
The Sea.....Josephine Jones, Evanston, Ill.
The Sea.....Leo Ettinger, Berkeley, Cal.
The Eagle.....Martha S. Steele, Sewickley, Pa.
The Eagle.....Josephine Jones, Evanston, Ill.
The Eagle.....John A. Van Pelt, Evanston, Ill.
I Opened All the Portals Wide.....Ruth Bowers, Berkeley, Cal.

Bruno Huhn

Israel.....John Barnes Bella, New York
Israel.....Edna F. Arnold, Trenton, N. J.
Unfearing.....F. M. Marston, Indianapolis
Invictus.....Walter C. Wright, Fargo, N. Dak.
Invictus.....H. Rogers Naylor, Trenton, N. J.
Invictus.....Montgomery White, Chicago
Invictus.....Eugen A. Haesner, Lindsborg, Kan.

Margaret R. Lang

An Irish Love Song.....Alma Gluck, New York
An Irish Love Song.....F. M. Marston, Indianapolis
An Irish Love Song.....Nell Donohue, New York
Day Is Gone.....T. Wilcott Swan, Boston
A Thought.....Dorothea Thullen, Philadelphia

Mary Turner Salter

Requiem of the Sea.....Gertrude Edmonds, Boston
Requiem of the Sea.....Mabel Daly, Chicago
Autumn.....Mable C. Schmidt, Elmhurst, Ill.
In Saragossa.....Mable Daly, Chicago
In Saragossa.....Mabel Moran, Dayton, Ohio
The Sweet o' the Year.....Margaret Lester, Chicago
(Advertisement.)

(Continued from page 55.)

Ein' feste Burg Bach
 Allegro Agitato (Sonata XI) Rheinberger
 Finale (Pathetic Symphony) Tchaikowsky

NETTA STRONG A BISSELL PUPIL.

Marie Seymour Bissell's soprano pupil, Netta Strong, recently sang before a large audience the following sacred and secular numbers:

The Swallow Cowen
 Waltz Song Roma
 Hear Ye, Israel Mendelssohn

The strength and beauty of her voice, united with pleasant personal appearance, charms her listeners. She should have no difficulty in securing a metropolitan church position.

RUBNER AN AMERICAN COMPOSER?

Prof. Cornelius Rübner, dean of music at Columbia University, is now called an American composer by the Dresden Nachrichten, his name being quoted with that of MacDowell and Gottschalk. Prof. O. Schmid gave an evening devoted to composers of France, England and America in Dresden, recently, in which Rübner's works were played.

NOTES.

Frederik Schlieder gave an evening of his compositions on April 14, at the Musicians' Club of New York. The artists who assisted were Viola Waterhouse, soprano, and Alexander Saslavsky, violinist. An audience of good size enjoyed the vocal and instrumental music. Mr. Schlieder's improvisations are unusual and interesting. He made a sensation with them at the Saratoga Convention of New York State Music Teachers, June 10, 1913.

Samuel A. Baldwin will give his 368th organ recital, College of the City of New York, at 4 p. m., April 22. T. Tertius Noble's theme in D flat with variations, is an important number of his program. This work is in serious style, in which a beautiful theme is masterfully presented with every possible variety of treatment. Sunday afternoon, April 26, at four o'clock, he plays among other things Max Reger's melodia and capriccio. Wednesday, April 29, Reubke's splendid sonata, the XCIVth Psalm, is the concluding number of the program.

Lovers of music and graceful dancing should witness Anna Pavlowa, her dancing partner, Novikoff, and company, in the beautiful ballet performances consisting of various classic, Grecian and posture dances given by her company. The orchestra, conducted by Theodor Stier (conductor of the London Classical Orchestra), plays music by Chopin, Schubert, Saint-Saëns, Liszt, Strauss, Braga, Dvorák, Paderewski, Von Weber, and other composers, in such a manner that every movement of the dancing fits the music. Large audiences have witnessed her metropolitan performances. The various portions of the program might be termed "opera dances." The dancers combine grace, dramatic groupings, and humor in all they do.

Clara E. Thoms and her two latest Broadway stars, Olive Coveny and Eva Tugby, are pictured in the Buffalo Truth of April 11. Misses Coveny and Tugby appeared in themes from operas in the Dorée Lyon all star company at the Palace Theatre, last week. Both of the young prima donnas are strikingly good looking; Miss Coveny is dark and temperamental, while Miss Tugby is a fair blonde.

Otilia Ortiz, German-Mexican pianist, just from Mexico, met several leading musicians of New York during her brief stay. She is on her way to Germany for further study.

"An Evening of the Organ" is scheduled for tonight, April 22, at Arlington Avenue Presbyterian Church, East Orange, N. J., by the organist of the church, William R. Crawford. He plays works by Faulkes, Chauvet, Loret, Mendelssohn, Wolstenholme, Kroeger, and Frank Taft.

Clarence Dickinson, organist of the Brick Presbyterian Church, gave a brilliant Easter program of music. He augmented the organ with trumpets and drums. The music was repeated April 19.

Oscar J. Ehr Gott, manager of the musical department of the Fiske Teachers' Agency, places musical artists of all kinds in well paying positions. He has had a vast experience as a singer and choir director himself, and knows every point connected with musical work. It is his desire to be friends with all artists, not merely a musical agent.

Mrs. Logan Feland, the former New York soprano, now living in Philadelphia, is having great success in her new field. She sang this winter with the Philadelphia Orchestra, Leopold Stokowski, conductor. These were her numbers:

Aria, Ah, Perfidio Beethoven
 Aria, Farewell, Ye Mountains Tchaikowsky

Her current engagements are: April 23, with the Al-Altmoth Chorus, Fred Lyman Wheeler, director; April 24, with the Orpheus Society, Horatio Parker, director; April 28, with the Strawbridge & Clothier Chorus, Herbert Filey, director. She is soprano of the Northminster Church, and is credited with being the highest paid church singer in Philadelphia.

Dora Gomes Casseres, pianist and teacher, who has had the best of musical opportunities and education, post grad-

uate of one of the leading musical institutions of the metropolis, seeks connection as piano instructor in a school near New York. Oscar J. Ehr Gott, 156 Fifth avenue, is her manager.

Bell Ranske was "at home" Saturday, April 18, from 9 to 12; music.

Maud Powell's Season.

Maud Powell has just completed a successful season, during which she has played throughout the United States, East, West, North, and South, with her usual and never failing success. In many places she appeared in direct rivalry with some widely advertised theatrical or musical offering, and on those occasions her success and her drawing power were in no wise diminished. This has been the



MAUD POWELL IN PHILADELPHIA.

Thaddeus Rich (right), Maud Powell and three "boys" of the Philadelphia Orchestra. Taken Saturday, April 11, at the stage door of the Academy of Music, Philadelphia.

history, however, of this splendid American violinist's career for many years, and it is certainly not necessary to enlarge upon it.

Mme. Powell recently played in Philadelphia with the Philadelphia Orchestra, appearing under the direction of Leopold Stokowski on Saturday evening, April 11, and



WHAT A CINCH TO BE A CONDUCTOR.

Left to right: Maud Powell, Leopold Stokowski, Olga Samaroff-Stokowski.

Monday afternoon, April 13. On both occasions she was greeted by enthusiastic, crowded houses, and for the Monday afternoon performance the house was entirely sold out. The accompanying snapshots were taken during this trip to Philadelphia, and one of them shows Mme. Powell with Mr. Stokowski.

Dostal Sings in Troy.

George Dostal, the Bohemian-American tenor, renewed his usual excellent successes at a joint recital given in the Central Y. M. C. A. Hall, Troy, N. Y., Thursday evening, April 16. The assisting artist was the young American pianist, May Lang, recently of the Leschetizky piano force in Vienna.

Mr. Dostal was in splendid form on this evening and his brilliant lyric tenor voice fulfilled all its widely prophesied merits. The marked resources of this artist's voice, especially in its pure intensity, its clear and full natural tone and its adaptability to the finest detail of interpretation is at all times evident. His voice possesses a truly remarkable range, and the ease with which he takes his high C is worthy of individual attention from every vocal student. His versatility as a song recitalist, together with a strong hint at his former operatic career, was shown in the arrangement of his program, which included songs in Italian, German and English, together with three of the popular operatic arias. The audience was profuse in its applause for each number and he was compelled to add four extras at the conclusion of the program.

Miss Long, in her artistic renditions of her piano num-

bers, displayed unusual talent for one of her age and will surely become more widely known in the near future.

Following is the program in full:

Sicilienne, Cavalleria Rusticana Mascagni
 Arioso, Vesti la Giubba, Pagliacci Leoncavallo
 Chiudi gli occhi, Manon Massenet
 George Dostal.
 Fantasia in D minor Mozart
 Aufschwung Schumann
 Warum Schumann
 Die Fabel Schumann
 May Lang.
 Zauberlied Meyer-Helmund
 Frühlingsglaube Schubert
 Trock'ne Blumen Schubert
 George Dostal.
 Melodie à la Mazurka Leschetizky
 Arabesque Debussy
 Golliwogg's Cake Walk Debussy
 Cou-Cou Daquin
 Waltzer Schutt
 May Lang.
 Eleanore Coleridge-Taylor
 Love, I Have Won You Landon Ronald
 Where My Caravan Has Rested Herrman Lohr
 I Hear a Thrush at Eve Cadman
 Until Wilfred Sanderson
 George Dostal.
 Theme Varié Paderewski
 May Lang.

Women's Press Club Program.

The Woman's Press Club of New York will give a Music Day on April 25, under the direction of Baroness Evans von Klenner, chairman of music. The following remarkable program will be presented on that occasion:

Presentation of subject by the chairman.
 Overture, Lustspiel Keler Bela
 Beethoven Orchestra.
 Henry Lefkowitz, director.
 The Music School Settlement.
 David Mannes, director.
 Violin solos—
 Ave Maria Schubert-Wilhelmj
 Jota Navarro Sarasate
 Karl Klein.
 Assisted by Mrs. Bruno Oscar Klein.
 Creating a Musical Atmosphere.
 Dr. Emanuel Baruch.
 Why Music Should Be Free to the People.
 Dr. Henry T. Fleck,
 Director City Free Concerts.
 Soprano solo, Grand Aria and Scene, Hamlet A. Thomas
 Bernice de Pasquali,
 Metropolitan Grand Opera Company.
 Music as Applied to Public Recreation.
 William J. Lee,
 Supervisor, Bureau of Recreation;
 Member, Board of Trustees of the Ter-Centenary Commission.
 Opera for the People.
 Edward K. Baird,
 President, Century Opera Company.
 Violin solos—
 Prelude et Allegro Pugnani-Kreisler
 Caprice Viennois Kreisler
 Karl Klein.
 Music and the Democratization of Leisure.
 Dr. Frederic C. Howe,
 Director of the People's Institute.
 Soprano solos—
 Patron Bach
 Plus de Tourments Massenet
 This and That Franz
 Sunlight Waltz Harriet Ware
 Bernice de Pasquali.
 Coronation March Meyerbeer
 Beethoven Orchestra.
 Henry Lefkowitz, director.
 Reception at four-thirty.
 Harriet Bishop Waters, chairman.

The fact that Mme. von Klenner has taken entire charge of this program represents in some slight way the position which she holds musically in being able to secure such representative speakers and artists. Music for the people is Mme. von Klenner's propaganda, and perhaps no singing teacher in the country has ever done more in bringing this subject—and the necessity—before those who have the means and time to make it possible.

No Cabaret.

Missionary—"If you are about to kill me, let me sing a hymn."
 Cannibal—"No, sir! No music with meals in this place."
 —Newark (N. J.) Star.

Mrs. Newriche—I believe our next door neighbors on the right are as poor as church mice, Hiram.

Mr. Newriche—What makes you think so?

Mrs. Newriche—Why, they can't afford one of them mechanical piano players; the daughter is taking lessons by hand!—Puck.

"I guess, Mr. Shoogsand," said the observant customer to his grocer, "that you never took music lessons."

"I never did. Why?"

"Oh, I thought maybe if you had you might be more correct in your scales."—Browning's Magazine.

McCormack's Great Triumph.

By the calendar thirty-five days passed between March 15 and April 19—just a little over a month. In that time John McCormack, the celebrated Irish tenor, has packed the huge New York Hippodrome to the limit of its seat-



JOHN MCCORMACK.

ing capacity on two separate occasions, March 15 and April 19; he drew so large an audience at the Metropolitan Opera House, April 4, that six hours after the box office opened every seat had been sold, including 163 chairs in the orchestra pit; he filled the Brooklyn Academy of Music to the doors two separate times, the concerts taking place just two weeks apart; and on April 14 he visited Newark, N. J., drawing one of the largest audiences an individual artist has ever appeared before in that city. These are only local concerts, yet aside from his many recent and tremendous successes in other parts of the country these appearances alone may well be termed a series both of artistic and financial triumphs.

A large number of persons believed Mr. McCormack could not fill the Brooklyn Academy of Music twice within two weeks, but he did it. Also a still larger number of persons believed he could never crowd the Hippodrome a second time within a month, but he did that also. Surely this is a record difficult to be beaten.

Last Sunday's concert, April 19, at the Hippodrome, was indeed an unusual one, and the size of the audience was a great tribute to the artist's singing. Long before it was time to begin, Sixth avenue, in front of the Hippodrome, was crowded, and in the lobby of the theatre an even larger throng had collected. A careful gaze about the house just as McCormack entered convinced one that no empty seats were to be obtained anywhere. The tenor seemed greatly pleased when he made his appearance, and the great throng greeted him with rounds of applause. He was in an unusually happy mood and in excellent voice.

It was an imposing sight—the huge ship Pinafore stretched across the giant stage, the reflection of the brilliant ceiling and stage lights in the quiet water about it, and McCormack standing on the deck and singing across the water to the thousands of enthusiastic music lovers, who were all alert and awaiting each note with death-like stillness. It resembled a picture book story and was almost too realistic to seem natural. It is doubtful if any individual artist in concert has ever sung from a so unique and wonderfully equipped platform as Mr. McCormack did on this occasion.

The program opened with a recitative and aria, "Ah! Moon of My Delight" (from "In a Persian Garden"), given by request. Mr. McCormack sang this number superbly, returning to sing as an encore Homer Bartlett's "Dream," which was also splendidly given.

A group of four songs then followed, all of which he rendered with consummate skill and delightful interpretation. His enunciation, as usual, was markedly clear. Schubert's "Who Is Sylvia?" and "Ave Maria" were two of his best numbers. Cesar Franck's "Le mariage de la Rose" showed the tenor to be an excellent interpreter of French as well as English; "Eleanor," attributed to Coleridge Taylor, was the last of the group and equally well rendered. These four, however, were not sufficient to

satisfy the eager demands of the enthusiastic audience, and the tenor was recalled three separate times. "She Is Far from the Land Where Her Young Hero Sleeps"; the McCormack favorite, "Molly Brannigan," and the ever popular "Believe Me If All Those Endearing Young Charms" were the encores, and all were warmly applauded.

Mr. McCormack's greatest skill was perhaps shown in the Irish ballads and folksongs. In these numbers the tenor is always at his best, his wonderful lyric voice, sympathetic and full of deep feeling, touching the hearts of every one. He sang "Has Sorrow Thy Young Days Shaded?" (arranged by Vincent O'Brien) and two songs by Milligan Fox, "The Dear Dark Head" and a McCormack favorite, "The Foggy Dew." To these the tenor added five encores, a treat few expected. His additional selections were "Mother Machree," "The New Market Day," his celebrated "I Hear You Calling Me," "Mins'rel Boy" and "The Rosary." Each number received rounds of applause.

Mr. McCormack's last listed number was the aria "Che Gelida Manina," from Puccini's opera "La Boheme"; this was superbly sung and gave many the impression that the tenor is not alone at his best in Irish folksongs, but is equally capable of the best that there is in many of the operatic roles. As a final encore he sang "Donna e mobile," from "Rigoletto."

Donald McBeath, the violinist of the McCormack trio, was the assisting soloist. He displayed a great deal of feeling and tone color, although he gave one little opportunity of judging of his technic. He played well, nevertheless, and was obliged to give numerous encores. His selections were: Ries' "Gondoliera"; "Andantino," by Martin-Kreisler; "La Precieuse," by Couperin-Kreisler, and two Bach numbers, "Air on G String" and "Gavotte." Probably his best solos were Bach's "Air on G String" and his last encore, Schumann's "Träumerei."

A Ladies' Trio.

The accompanying picture was taken at the "Moonlight" Post Card Studio of Wichita, Kans. It shows from left to right: Mme. Aristodemo Giorgini, wife of the tenor of the Chicago Grand Opera Company; Alice Zeppilli, so-



SNAPPED IN WICHITA.
Mrs. Giorgini, Mrs. Zeppilli, Mrs. Bassi.

prano with the same company, and Mme. Bassi, wife of Amadeo Bassi, tenor of the Chicago Grand Opera Company.

"Ruth" to Be Repeated.

To be repeated because of the beauty of the work and the demands for a rehearing, "Ruth," by Georg Schumann, will be given its second performance this season by the Oratorio Society of New York, Louis Koennenich, conductor, Saturday evening, April 25, at Carnegie Hall, New York.

Florence Hinkle, Arthur Middleton, Mildred Potter and T. Foster Why will be the soloists. This will be the 231st concert of the society.

You don't need a brass band to call attention to the spring fashion parade these days.—Baltimore News.

The Oberndorfer Trio.

Up to a few months ago Anne Shaw Faulkner and Marx E. Oberndorfer, who present operatic musicales, were satisfied to be booked as a duet. Hereafter, however, they will be known as the Oberndorfer trio. The younger mem-



A HAPPY GROUP.

ber of the family, only a few months old, will not participate in opera musicales for a while to come.

Benefit Concert for German Seamen.

A good sized audience listened to the following attractive program, Carnegie Hall, New York, Saturday evening, April 18. It was a benefit concert given for the German Seamen's Home.

Julia Culp, the much admired Dutch lieder singer, sang Schubert, Rubinstein and Wolf songs, as she always does, inimitably, adding the Schubert "Ave Maria" and Brahms' "Lullaby." Coenraad V. Bos, at the piano, played with his usual skill.

Giuseppe Picco, baritone, aroused considerable enthusiasm by his singing, responding with the "Pagliacci" prologue and still another encore.

Commendable indeed was the work of the Arion Society and orchestra under the direction of Richard Trunk; also of the Liederkrantz Society, Arthur Claassen, conductor, and the Liederkrantz Orchestra, Hugo Steinbruch, conductor.

The audience's enjoyment throughout the entire program was manifestly great.

This was the program:

Overture to Figaro's Hochzeit.....	Mozart
Arion Orchestra.....	
im Abendrot	Schubert
Die Post	Schubert
Ständchen	Schubert
Mme. Culp.....	
1813	Friedrich Hegar
(Prize chorus at the German contest for the imperial prize at Frankfurt-on-the-Main.)	
Arion Chorus.....	
Aria from the opera Le roi de Lahore.....	Massenet
Giuseppe Picco.....	
Ritornell (five part)	Robert Schumann
Ständchen	Josef Haydn
Frau Wirtin, schenki ein.....	Adolf Kirchl
Arion Chorus.....	
Kaisermarsch	Richard Wagner
Arion Orchestra.....	
Fantasia from Lohengrin.....	Richard Wagner
Liederkrantz Orchestra.....	
Die Jungfrau	Carl Bartosch
German Liederkrantz.....	
Male chorus.....	
Es blinkt der Thau.....	Rubinstein
Mausfallen-sprüchelein	Hugo Wolf
Er ist's	Hugo Wolf
Mme. Culp.....	
Herz ist Trumpf.....	H. Sonnet
Wiegenlied	Mozart-Claassen
Ave Maria	Nessler
German Liederkrantz.....	
Male chorus.....	
Danza delle Ore aus: La Gioconda.....	A. Ponchielli
Liederkrantz Orchestra.....	

CINCINNATI ORCHESTRA COMPLETES ITS SEASON.

Easter Sunday "Pop" Concert Brings Brilliant Series to a Close—Dayton Visited by the Orchestra—May Festival Rehearsals Being Held—New Use for Dictagraph—Other Items of Current Interest.

Cincinnati, Ohio, April 16, 1914.

The Cincinnati Symphony Orchestra played the final popular concert of the season Easter Sunday at Music Hall to the usual sold out house. It is good news to all patrons of these concerts that the series is to be extended next year, the enormous success of the "Pops" having made this expansion necessary. For the last concert Dr. Kunwald presented a pleasing program of the lighter classics, including the "Coronation March" from "Prophete," in which the orchestra rose to superb heights and was fervently applauded; the Suppé overture, "Poet and Peasant"; the suite No. 2 from "Carmen" (which seems to gain new beauties under Dr. Kunwald's baton at each repetition); overture to the "Flying Dutchman"; Gounod's hymn, "St. Cecile," and a Strauss waltz, "Bei uns z'haus."

Helen Brown, a Cincinnati girl, was the soloist. Her lovely voice has been splendidly trained, and in temperament she is well fitted for such arias as Liszt's "Die Loreley," in which she made her initial bow to the audience. Her second number, "Elsa's Dream," from "Lohengrin," displayed even to better advantage the beauty of her voice, which is of operatic caliber.

ORCHESTRA VISITS DAYTON.

Repeating its many triumphs of the past season the Symphony Orchestra gave its final concert in Dayton, Ohio, this week. The program, which was given in the Victoria Theatre, included the "Sakuntala" overture of Goldmark; the B flat minor piano concerto of Tchaikowsky, with Myrtle Elvyn as soloist; the "Scotch" symphony of Mendelssohn, and the Hungarian rhapsody, No. 2, of Liszt. The occasion was one of many felicitations on both sides, as the orchestra is extremely popular in Dayton and always eager to play there.

MAY FESTIVAL REHEARSALS.

Rehearsals for the May festival are going along merrily in Music Hall, where both orchestra and chorus are being drilled preliminary to the festival, which is now but three weeks away. There is some talk of using the dictagraph at the May festival in order to carry the message from the conductor to the organist in the rear of the stage. More than a hundred feet separate organist and conductor on Music Hall stage, and as a consequence the ensemble is not always what it ought to be.

The organ is a most important instrument in the Bach B minor mass, which will be performed on the second night of the festival, and Adolph H. Stadermann, official organist of the festival, conceived the idea of using the dictagraph. The receiving disc is to be hung just behind the conductor on his stand and the other end is to be worn by the organist on his head just as a telephone operator wears her receiver. In this manner the organist can hear chorus and orchestra, and instead of coming in a fraction late he will always be on time. Oh, harmony!

CONSERVATORY ORCHESTRA.

The Conservatory Orchestra, under the direction of Pier Adolphe Tirindelli, gave its seventh concert this season last Wednesday night. Three talented soloists were heard: Albert Berne, baritone; Clare Yarwood, violinist, and Jemmie Vardaman, pianist. The orchestra will give two more concerts before disbanding for the season.

PUPILS HEARD IN RECITAL.

Pupils from the class of Louise Dotti appeared in recital at the Odeon last Tuesday night, repeating the previous successful concerts given by Mme. Dotti's students. Cryona van Gordon, Anna and Katherine Dieterle, Lillian Stander, Harry Foote, Marie Hughes, Melba McCreery, Louise Valin, Kathryn Brown Mrs. F. M. Peters, Alice Chambers, Cecelia Lindenschmidt, Marcella Menge, Irma Chambers and Frances Berg were those who took part.

The first recital of Dr. Fery Lulek's pupils occurred at the Cincinnati Conservatory of Music April 14. Those who appeared on the well arranged program were Sara Bolid, Martha Carver, Lloyd Miller, Adelaide Winterhalter, Esther Thiele, Constance Baur, Blanche D. Hauer, Ruth Hunter, Myrtle Connor, Albert Berne, Marguerite Stegemiller, Ruth Welsh, Etta Mastin and Emma Noe. The accompanists were Lena Palmer, Carol Perrenot, Inez Gill, Florence Barbour and Fannie Mae Pointer.

GERTRUDE GANTVOORT'S SUCCESS.

Gertrude Gantvoort, a daughter of Manager Gantvoort of the College of Music, sang in connection with the Bible pictures at the Lyric Theatre last week. Besides

appearing in concert and operatic work, Miss Gantvoort also has won encomiums as a pianist, both as soloist and teacher.

MME. TECLA VIGNA'S PUPILS.

Mme. Tecla Vigna, who has given over thirty years of splendid work to the uplift of music in Cincinnati, presented several exceptionally gifted pupils in a recital at Aeolian Hall last Saturday afternoon. Mme. Vigna's pupil recitals are events to be looked forward to, as she insists on thorough preparation, and therefore her recitals take on the qualities of a professional concert. Those students privileged to appear on the program were Dorothy Durrell, Alice Englebert, Laura Graziani, Lora Marquette, Anna May Donders, Elizabeth Williamson, Marianne Clark, Edward Steigelman, Mabel Ash and Julia Sage-Faye.

GREGORIAN CHANTS.

An unusual program was that which constituted the annual Holy Week church music concert at the Cincinnati Conservatory of Music last Monday evening. A choir of forty-five men and boys sang, with fine effect, gems of the old masters from the simple Gregorian chants through the complex six voiced choruses of raestrina. Mr. Gibbs interspersed the numbers with pertinent remarks, which added greatly to the enjoyment and appreciation of the evening. The work of the choir was remarkably fine and was followed with deep interest by a large audience. The program was:

Two Psalms of David.....Gregorian
Two Hymns.....Gregorian
The Nicene Creed.....Gregorian
Preface and Sanctus.....Gregorian
Kyrie, Sanctus, Benedictus and Agnus Dei, from Missa O Quam Suavis Michael Heller (Mode III).
Kyrie and Gloria from Missa Papae Marcelli (Mode IV).
Kyrie and Sanctus from Missa Pontificalis.
Ave Maria.
Blessed Be God.

DOUGLAS POWELL RESIGNS.

Douglas Powell, who for several years has been a very popular and successful voice teacher at the College of Music, has resigned his position and announced his intention of taking up his residence in some other city. Mr. Powell has taken an active part in the musical life of the city, and his withdrawal will be a decided loss. He has often sung in the May festival and appeared as soloist with the Symphony Orchestra in popular concerts. It was with regret the trustees of the college accepted his resignation.

JESSIE PARTON TYRRE.

Lindsborg Festival.

Luella Chilson Ohrman, who has just returned to Chicago, from a Western tour including the Lindsborg festival, speaks in glowing terms of the wonderful production of "The Messiah," presented at that festival with a chorus



MME. OHRMAN AND DR. PIHLBLAD.

numbering a thousand voices. Mme. Ohrman was received very enthusiastically and drew one of the largest audiences of the festival.

The accompanying picture shows Mme. Ohrman and Dr. Pihlblad, president of the Lindsborg festival.

Henry Holden Huss' Nocturne.

As has already been announced, the new nocturne by Henry Holden Huss is to be given by the Musical Art Society of Orange, N. J., on the evening of April 24. Owing to the engagement of Hildegard Hoffmann Huss to sing the solo part in this nocturne, the management of the Artist Recital Course in Williamsport has postponed the date of the joint recital of these two excellent artists until April 27. This course is among the very finest in the State of Pennsylvania and has included during this season such artists as Ysaye, Alice Nielsen and Evan Williams.

Pupils of Mrs. Huss sang on Easter Sunday as follows: Louise Mitchell at First Presbyterian Church, Bellmore Long Island, sang Shelley's "Resurrection"; William S. Burns was special soloist at St. Mary's Church, Pittsfield Mass., singing Luzzi's "Ave Maria," and Evelyn Romme sang during Holy Week and on Easter Sunday at the Claremont Park Congregational Church, New York.

BIRMINGHAM CHAT.

Birmingham, Ala., April 8, 1914.

For some weeks members of the Arion Club have made efforts to organize the Birmingham Musical Association, subscriptions at \$10 a share being solicited, the idea being to raise a fund of \$3,000 for the purpose of giving a music festival at the Jefferson on May 6 and 7, for which purpose the St. Louis Symphony Orchestra is to be engaged, the special object being to present Dubois' "Paradise Lost," which for some two months has been taken up by the following clubs separately: Treble Clef Club, Music Study Club, Female Chorus, and Arion Club, all under Mr. Thomas' direction and the Tennessee Coal and Iron Company's Male Chorus under Professor Allsop. The fund is not to be considered a guarantee fund, but as the capital of this association, out of which any possible loss is to be paid. The difference between a guarantee fund and capital is a little hard to distinguish in this case. Why the performers in concerts of this kind should themselves desire to be the ones to sustain a possible loss can only be explained by the fact, that the music loving public is not as liberal in subscribing to funds of this character as might be desired. At any rate, today, a month before the proposed festival, nothing definite has been announced, except that "Marian Green, the well known soprano (1) will be one of the artists," Marion Green, baritone, being intended.

The only way in which a music festival can be successfully given in Birmingham will be, when: (1) Prominent business men can be made to see the moral influence good music will have on the people and also the financial advantages resulting to the merchants from a well advertised festival, which would draw people from all over the State. When that time comes, these same business men will take hold of the financial end and make a success of the undertaking, and the singers need not worry on that score.

(2) When the city some day builds an auditorium of say 6,000 capacity, so the admission may be fixed at popular prices, which here would probably be from fifty cents to one dollar.

(3) When the various clubs join hands and rehearse together.

(4) When music in our schools will be taught by competent teachers and not by instructors of whom many as a rule cannot themselves do what they pretend to teach to others—teachers who cannot sing, cannot read music at sight, cannot beat proper time. How any one can expect a teacher, who cannot herself read, to tell children whether they read right or wrong, will remain a riddle to sensible people, and that is the case with many of our teachers. Some of the children may be able to read easy exercises, using the syllables do, re, mi, etc., but if they are asked to sing an easy song at sight, using the underlying words, they cannot do it as a rule.

Last week Mr. and Mrs. Wm. Gussen gave a pupils' recital at the Jefferson, for which an orchestra of twenty local musicians had been gotten together to accompany a number of pupils in piano concertos by Mendelssohn, Weber and Grieg; it is laudable thus to give pupils a chance to play with orchestral accompaniment and gain confidence in themselves; the pupils acquitted themselves in a satisfactory manner.

Birmingham has a number of good music teachers, as well as a large number of the other kind, and it would seem a splendid scheme for some of the former to join hands and establish a cooperative school of music. As the best teachers naturally are the ones best known, both in and out of Birmingham, the success of such an enterprise would seem assured.

DAHLM-PETERSEN.

What South Africa Is Doing.

[From the South African Musical Times.]

With the present issue we close volume one of this journal, the South African Musical Times having been started in April, 1913. Notwithstanding the troublous times that have been experienced throughout the sub-continent during the past eleven months, especially on the Rand, it is gratifying for us to be able to say that this journal has continued to make steady progress and fully satisfied us as to its success. After the publication of the first couple of numbers the remark was made to us on several occasions: "This is a paper which has come to stay." It has. And the reason is, to echo a previous statement made in our pages, because its object is to be indispensable to the musical community in South Africa, which it caters for by supplying good readable articles and keeping in touch with up to date events as well as giving monthly a list of new music with comments thereon, which to those interested in musical matters, especially in country places, cannot prove other than useful.

For the ensuing year our efforts will be redoubled, which goes without saying, as there is nothing like success to act as a stimulant to greater success.

Dutch Pianist Will Visit America.

Jan Sicksz, the noted pianist, who hails from "The Land of Dykes," already favorably known to American music lovers, will be heard here again next season, under the management of Antonia Sawyer, the New York impresaria.

Amsterdam is the place of his nativity.

Like the majority of famous pianists, his musical education began at an early age. At eighteen he won first prize at the Royal Conservatory in Amsterdam. He toured Holland, Sweden, then went to Vienna, where for four years he was a pupil of Leschetizky. In Vienna Mr. Sicksz became a member of several prominent quartets, where he gained an exceptional knowledge of chamber music.

Members of the royal family have expressed their hearty indorsement of his playing.

It is claimed that Mr. Sicksz is one of the real pianists of the newer school.

German, French and American opinions of his playing follow:

Jan Sicksz, a thorough musical pianist, played Bach very clearly and with a fine legato.—*Signale für die Musikalische Welt*, Berlin, March 19, 1913.

Jan Sicksz's technic is a highly developed one.—*Dreadener Neueste Nachrichten*, March 12, 1913.

We made the acquaintance of an artist of the piano whose impressive repose during his performance was unusually good. Sicksz has a brilliant, clear technique.—*Lokal-Anzeiger*, Dresden, March 11, 1913.

Sicksz shows that he stands on a lofty artistic plane.—*Bayrischer Kurier*, Munich, February 10, 1913.

Jan Sicksz is a pianist of brilliant qualifications. It is a joy to note the manner in which he takes up a composition with fine musical instinct. His beautifully poetic touch should be particularly praised.—*Münchener Neueste Nachrichten*, November 14, 1912.

Jan Sicksz scored a remarkable success at the concert with the Berlin Philharmonic Orchestra, August Scharer, conductor. The young virtuoso received tremendous applause after his playing of the Saint-Saëns concerto. He was obliged to respond to many encores and finally played Chopin's polonaise in A flat major, which carried away the audience.—*Paris Temps*, Schwenningen, Holland, August 15, 1906.

We are having a very large crop of pianists. Known and unknown, they are crowding the concert stage in their fight for the much coveted publicity. Still we are compelled to notice a new

but powerful talent that will be much spoken of in the future. We mean Jan Sicksz, a pianist whose technique and artistic feeling are on the same plane of perfection. Not unlike a finished actor who masters fully the psychology of entirely different parts and whose energy enables him to exhaust all the possibilities of every one of them. Sicksz is equally at home in Beethoven's overpowering sentiments, in the flexible forms of the Romantic School, or in the pathos of Grieg or Sinding. He rendered especially well Brahms' value in A major, so crisp and trim, a delightful masterpiece full of cleverness. He ended with Strauss' "Le Beau Danube bleu," and he played that piece with the most dazzling virtuosity.—*Vaterland*, Vienna, Austria, December 23, 1906.

Jan Sicksz played the concerto (Liszt) in E major with understanding and in most sympathetic style.—*Allgemeine Zeitung*, Munich, March 21, 1907.

In the Beethoven Festival of the Wiener Concert Verein, Herr Jan Sicksz showed himself in the E flat major concerto of Beethoven to be a piano virtuoso of the first magnitude. His delightful playing awakened heartiest applause from every side.—*Vienna*, 1905.

Mr. Sicksz is a thorough musician and his program was rendered in excellent style.—*The Times*, New York.

Jan Sicksz is a pianist whose playing proved a delight. He plays with understanding, grace and ease.—*The World*, New York.

Jan Sicksz played at the White House. The program was fascinating and the young Amsterdam pianist received much applause.—*New York Press*.

Jan Sicksz is a poetic and sympathetic pianist. His touch is dainty and his staccato tones are wonderfully clear and bell like.—*Evening Express*, Buffalo, N. Y. (Advertisement.)

A Joint Recital.

Another of the musical combinations which have been so popular this season took place last Friday afternoon, April 17 at Carnegie Hall, when Mischa Elman and Josef Hofmann played solos and joined forces in a performance of Franck's sonata in A and Beethoven's so called "Kreutzer" work in the same form.

The event was not an artistic success in as far as Hofmann's sonata contribution was concerned. The Hofmann restraint and coldness were in direct contrast to the Elman freedom and emotionalism. Interpretatively, the Hofmann readings sounded spasmodic and ill-balanced, although here and there there were enjoyable moments. Technically, neither player failed to win laurels.

Mischa Elman's solos, done with sentiment and sure execution, were by Mendelssohn, Kreisler, Bach, Sammar-

tini, and Bazzini. Josef Hofmann, in his usual correct style, rendered three works by Liszt. Both performers were encored.

Kidd-Key Recital.

Pupils of Bendetson Netzorg gave the following program in a recital at the Kidd-Key Auditorium, Sherman, Tex., Wednesday evening, April 8, 1914:

Marche Grotesque	Sinding
Norwegian Bridal Procession	Grieg
En Courant	Godard
Song Without Words, No. 45	Mendelssohn
Prelude, No. 13	Chopin
Etude, op. 10, No. 5	Chopin
Arabesque en form d'etude	Leschetitzky
Polonaise, A major	Chopin
Mazurka, B minor	Chopin
Waltz, E minor	Chopin
Concerto, G minor	Mendelssohn

Harris in Wolf Songs.

Walter L. Bogert, who has charge of the music at the New York MacDowell Club, has arranged with George Harris, Jr., the well known tenor, to appear there on Tuesday evening, April 28, at 8:30 o'clock. Mr. Harris on that occasion will sing all of the sixteen Spanish "Sacred Songs" of Hugo Wolf, and it is probably safe to say that all of these songs have not before been heard on a single program in this city. They are tremendously interesting, as are all of Wolf's compositions, and lovers of this greatest master of the German lied will welcome this opportunity. The accompaniments will be played by Sydney Dalton.

Pilzer Plays Bruch Concerto.

Maximilian Pilzer, the well known violinist, was soloist at the Lenten symphony concert given at the Montclair Theatre, Montclair, N. J., recently. Mr. Pilzer was greatly enjoyed in his number, the Bruch concerto for violin in G minor.

Foster and David Present

Mme. Olive
FREMSTAD

OF THE
**Metropolitan Grand
Opera Company**

Who will devote the entire season of
1914-1915 to recital and concert.

Mme. Fremstad, at the climax of her operatic career, has voluntarily withdrawn from the opera in order that the demands of her hosts of admirers for her appearance in recital may be satisfied.

Address, 500 Fifth Avenue, New York



Kathleen Parlow Recovers from Illness.

Kathleen Parlow, the distinguished violinist, who has recovered from a three weeks' siege of severe illness which caused the cancellation of several concert engagements, sailed last Saturday, April 18, for England on the steamship Lusitania. Miss Parlow is accompanied by her mother, who is ever watchful for the welfare of her gifted daughter.

Miss Parlow's latest American tour began in November and took her from the Atlantic to the Pacific coast, including some concerts in Canada. During the next season the Canadian violinist will be heard in Germany, Austria, Holland, Russia and Scandinavia. During the summer



KATHLEEN PARLOW.

she will rest mainly at her country home in Cambridge-shire, with the exception of a few appearances at famous summer resorts, among them being Scheveningen and other places where symphony orchestras are retained.

Miss Parlow has under consideration a number of offers for America for the season of 1915-16, and it can be safely predicted that she will return here during that season.

From the first time she played in this country this young woman has steadily maintained her high standard and she is now one of the most important violin attractions.

Rubinstein Club's Closing Musicale.

The gods were unusually propitious to the members of the New York Rubinstein Club, Mrs. William Rogers Chapman, president, on Saturday afternoon last, in granting them for their final afternoon musicale of the season one of those warm, joyous spring days, when all the world is in tune. Harmony reigned within the Astor Gallery of the Waldorf-Astoria, New York, as well as without, and was the keynote of the April afternoon musicale.

Quite in keeping with, and forming a fitting climax to one of the main objects of the club, i. e., to introduce young American artists at these affairs, the program was presented by representative ones, in the choice of whom the club should be highly congratulated, for a no more uniformly enjoyable program, nor a more artistic one, has been listened to at these musicales by the writer during this season.

Florence Anderson Otis, soprano; Neida Humphreys, soprano; Jean Vincent Cooper, contralto; George Harris, Jr., tenor; Jaime Overton, violinist, were the artists.

Mrs. Otis has appeared before the club several times before, but never has the lovely quality of her voice shown to better advantage in the smooth, flexible passages, in the full tone or pianissimo demands. Hers is a voice capable of varying uses, lyric, coloratura, with also a touch of the dramatic. Indeed, Mrs. Boice, the New York teacher, who has been Mrs. Otis' only teacher, should feel justly proud of her pupil's work on this occasion.

Neida Humphreys, likewise a soprano, is deserving of especial commendation for the skillful handling of a delightful voice in each of her numbers. A young Southern girl, Miss Humphreys gave much pleasure by two characteristically rendered "mammy songs."

Jean Vincent Cooper, likewise from the South, has been in New York about two years, and is a pupil of Sergei

Klibansky. Mrs. Cooper possesses one of those rare deep contralto voices of even scale, with lovely quality also in the higher register. Like the preceding artists, hers is also a charming personality. She is one of those singers who would never fail to win an audience from her very first song.

George Harris, Jr., the New York tenor, in excellent voice, sang with the ease and finish of a De Reszké pupil. In English, German and French his enunciation was a delight. A thorough musician, Mr. Harris played his own accompaniment in his "Du bist die Ruh" encore, with enviable facility.

Jaime Overton has won New York acclaim for his violin technic and interpretations heretofore this season. He convincingly renewed his popularity on Saturday afternoon.

Mr. Overton and Mrs. Cooper have only recently returned from a successful tour with William Rogers Chapman, founder and director of the Rubinstein Choral Club.

Hallett Gilberté, the American composer, was an impromptu contributor to the program, playing the accompaniments to his own composition and a requested encore, the Gilberté "Waltz Song," excellently sung by Florence Anderson Otis.

Alice M. Shaw, the young Maine composer, plays all accompaniments from memory with exceptional skill. She was at the piano during Mrs. Cooper's numbers.

Bidkar Leete, William Janaschak and Max Herzberg were the remaining accompanists.

This is the program in full, to which many encores had to be added:

Prelude and Allegro.....	Pugnani
Jaime Overton.	
Sacred Fire	Russell
Der Schmied	Brahms
Jean Vincent Cooper.	
Pace, Pace, Mio Dio (Forza del Destino).....	Verdi
Neida Humphreys.	
Andenken	Beethoven
Songs My Mother Taught Me.....	Dvorák
Fuss Weise	Wolf
Zueignung	Strauss
George Harris, Jr.	
Fay Song	Harriet Ware
A Maiden's Yea and Nay.....	Hallett Gilberté
So We'll Go no More Aroving.....	Maude Valiere White
What's in the Air Today?.....	Robert Eden
Florence Anderson Otis.	
Caprice Viennois	Kreisler
Variationen	Tartini
Jaime Overton.	
The Place of Breaking Light.....	Cadman
Way Down South.....	S. Homer
The Year's at the Spring.....	Beach
A Nocturne	A. Walter Kramer
Jean Vincent Cooper.	
Villanelle.....	Dell'Acqua
Hushaby, My Honey.....	Noel
Mighty Lak a Rose.....	Nevin
Neida Humphreys.	
Aria from Werther.....	Massenet
The Plague of Love.....	Dr. Arne
Ca' the Gowen.....	Old Scotch
The Singer	Arensky
George Harris, Jr.	
Polonaise, Mignon	Thomas
Florence Anderson Otis.	
Duet, Dans la Forêt près de Nous, Lakmé.....	Leo Delibes
Florence Anderson Otis and George Harris, Jr.	

GRAND RAPIDS NOTES.

Grand Rapids, Mich., April 7, 1914.

Under the auspices of the St. Cecilia Society, Julia Culp was heard for the first time in Grand Rapids accompanied by Coenraad V. Bos. This closing recital was one of the most brilliant musical events given in Grand Rapids for many a year.

Mme. Culp certainly is a wonderful artist. As has been truly said, "Julia Culp represents that type of singer who is distinguished for the use of mental as well as vocal power." The program was given in an extremely attractive manner, Mme. Culp being heard to excellent advantage in the Brahms' selections.

About twice a year a few of the music lovers of Grand Rapids are given the pleasure of hearing a string quartet. Last Tuesday evening Mr. and Mrs. Wm. S. Rowe opened their home to their friends and a most enjoyable program was given by Bessie Evans Richardson, first violin; Chas. Boltwood, second violin; Robt. Wilkinson, viola, and L. L. Cayran, cello. The numbers included the Haydn quartet, No. 57, the Godard quartet, op. 37, and several smaller numbers.

The quartet was assisted by Mrs. Bruce-Wilkstrom, soprano.

This quartet has been in existence about four years, and in a very quiet and unassuming manner has been doing a musical work that makes its friends feel very proud. The quartet is composed of both business and professional men and women, and their aim is for the best in musical literature.

A. C. T.

Baroness Von Turk-Rohn's American Tour.

Baroness Olga von Turk-Rohn, dramatic soprano and formerly a member of the Vienna Royal Opera Company, is now in America preparing for an extensive concert tour in the United States and Canada, during next season, under the exclusive management of the Metropolitan Musical Bureau. Baroness von Turk-Rohn has been widely heralded abroad, as an artist of unusual merit, and it is sincerely hoped that her next season's appearances here in America will be as successful as those which so many of European critics have credited her with.

After her graduation from the Royal Meisterschule in Bologna, Italy, the honor of the "Patent for Art and



BARONESS OLGA VON TURK-ROHN.

Science" was bestowed upon her by the faculty of the conservatory. As this honor is given only on rare occasions, it resulted in her case in the opening of the doors of all the royal courts of Europe to her and brought from them many commands. Consequently, she has been decorated by many desirable orders at the hands of various kings, cities and societies. She received the "Grand Medal for Art and Science" from the Emperor of Germany, the Empress of Austria, the Kings of Rumania and Bulgaria. She was presented with the "Cross of Honor" by the Queen of Rumania (Carmen Sylva); the "Medal of Honor" by Victor Emanuel, King of Italy; the "Medal of Honor" by King Alexander I of Serbia; and with the "Grand Salvator Medal" by the Emperor of Austria, a distinction which has been bestowed upon only three others.

Talent, taste and beauty of voice, one which goes to the heart, have been accredited to Mme. von Turk-Rohn by competent European musicians. Grieg wrote of her beautiful voice, art and simplicity, which he said inspired him. "What warmth; what art!" one critic wrote, after listening to her singing.

And in this trend run the appreciation of her work in Vienna, Leipsic, Berlin, Munich, etc.

Mme. De Courcey's Hour of Music.

"An hour of music," as the program announced, was given at the Waldorf-Astoria Hotel, New York, last Friday afternoon, by Florence de Courcey, contralto, assisted by Miss Pelton-Jones, harpsichordist. Mme. De Courcey displayed an agreeable contralto voice and sang with intelligence some songs by Handel, Martin and other seventeenth and eighteenth century works, as well as modern compositions by Ambroise Thomas, Hahn, Bemberg, etc. Being of French descent and having studied in France, she did what the natives of that land do, that is, she sang in French and with fine diction.

Frances Pelton-Jones played the accompaniments artistically and also gave a number of solos on the harpsichord, upon which she has achieved marked distinction. The hour was an enjoyable one, but would have been more so had it begun on time and had the salon been in a lower temperature. Miss Pelton-Jones quite appropriately, among her little discourse about the harpsichord, stated that the instrument is at a disadvantage in a temperature above 70 degrees Fahrenheit. It must have been above that when the writer of this exited.

Minneapolis Symphony Orchestra

Emil Oberhoffer, Conductor.

1913—Eleventh Season—1914.

Eighth Annual Spring Tour.

Soloists—Leonore Allen, Soprano; Alma Beck, Contralto;
Frederick Freemantel, Tenor; Theodore Harrison,
Baritone; Richard Czerwonky Violin;
Cornelius Van Vliet, Cello;
Henry J. Williams,
Harp.

April 12—Minneapolis, Minn.
April 13—Winnipeg, Man.
April 14—Winnipeg, Man.
April 15—Winnipeg, Man.
April 16—Devil's Lake, N. Dak.
April 17—Fargo, N. Dak.
April 18—Mankato, Minn.
April 19—Red Wing, Minn.
April 20—La Crosse, Wis.
April 21—Madison, Wis.
April 22—Northfield, Minn.
April 23—Ames, Ia.
April 24—Kirksville, Mo.
April 25—Kirksville, Mo.
April 26—Sunday, no concert.
April 27—Springfield, Mo.
April 28—Joplin, Mo.
April 29—Emporia, Kan.
April 30—Hutchinson, Kan.
May 1—Atchison, Kan.
May 2—Columbia, Mo.
May 3—Centralia, Ill.
May 4—Evansville, Ind.
May 5—Indianapolis, Ind.
May 6—Decatur, Ill.
May 7—Urbana, Ill.
May 8—St. Joseph, Mich.
May 9—Valparaiso, Ind.
May 10—Peoria, Ill.
May 11—Monmouth, Ill. (afternoon).
May 11—Burlington, Ill. (evening).
May 12—Streator, Ill.
May 13—Kalamazoo, Mich.
May 14—South Bend, Ind.
May 15—Aurora, Ill.
May 16—Moline, Ill.
May 17—Sunday, no concert.
May 18—Galesburg, Ill.
May 19—Cedar Rapids, Ia.
May 20—Cedar Rapids, Ia.
May 21—Cedar Rapids, Ia.
May 22—Oskaloosa, Ia.
May 23—Des Moines, Ia.
May 24—Omaha, Neb.
May 25—Lincoln, Neb.
May 26—Grand Island, Neb.
May 27—Sioux City, Ia.
May 28—Sioux Falls, S. Dak.
May 29—Yankton, S. Dak.
May 30—Huron, S. Dak.
May 31—Aberdeen, S. Dak.
June 1—Aberdeen, S. Dak.
June 2—Bismarck, N. Dak.
June 3—Valley City, N. Dak.
June 4—Grand Forks, N. Dak.
June 5—Grand Forks, N. Dak.
June 6—Wahpeton, N. Dak.
June 7—Litchfield, Minn.
June 8—Minneapolis, Minn.
June 9—Minneapolis, Minn.

N. B.—Arthur Middleton, baritone, will sing at Minneapolis, April 12, and the first day at Winnipeg.

The orchestra travels in the standard sleeping cars, Chaucer and Unaka, throughout the entire tour.

A Successful Venture.

The MUSICAL COURIER some seven or eight years ago prophesied the success of the Gamble Hinged Music Company. Today that prophecy has been fulfilled, and as nothing succeeds like success, one needs only to mention the hinged binding. It is a most unique and practical way of binding music. It fills a long felt want, and when one can supply what the people desire, he becomes a public benefactor. It is recalled quite clearly the non-pretentious way in which this company started. A few years ago it occupied a small room on the third floor of one of Chicago's smaller buildings. Today it has a large store, every square foot of which is filled with sheet music and music publications. Anything one could wish for in the way of a publication can be supplied by this company.

Word comes at this time that within the last week the Gamble Hinged Music Company has purchased the Wulfschneider-Stewart stock of music. The firm has been for years the largest music dealers in Indianapolis. The addition of this large stock puts the Gamble Hinged people among the largest dealers in this country. The Gamble Hinged Music Company also bought the music and books of the John Hoyt Piano Company, of Davenport, Ia.; The W. H. McAfee, of St. Paul, and the Eberle Company, of Buffalo, N. Y.

The Gamble Hinged Music Company is a pioneer in supplying music with hinged binding. The demand is

growing so rapidly that some day in the near future all sheet music will probably be bound in this manner.

Some few years ago William M. Gamble, who was born on a farm, and who later moved to Washington, where he entered the commercial field, was attending a church service. During the singing of the "Holy City," the singer—owing to the loose condition of her copy—dropped part of the music, and though she quickly recovered it, in the excitement and confusion of the moment she replaced it in



WILLIAM M. GAMBLE.

the wrong position. The result was that when this part of the song was reached, she was lost and a very painful and pitiful incident was the outcome. This occurrence instantly made a marked impression on Mr. Gamble, who conceived then and there the idea of hinging the music, and the result was the Gamble Hinged Music Company.

William M. Gamble may well be proud of the results obtained by his enterprise, and the Gamble Hinged Music Company is winning the success it so richly deserves.

Joint Recital at Princess Theatre.

A joint recital was given at the Princess Theatre, New York, last Sunday afternoon, by Florence Stockwell Strange, contralto, and Alois Trnka, violinist. The accompanists were Ella Backus-Behr for the vocalist and Ludmilla Vojacek-Wetche for the instrumentalist. There was a large attendance.

The contralto has a very agreeable voice, with sufficient range. Her program contained many interesting numbers, among them songs by Brahms and Dvorak, which were sung in German, and American compositions by Greco, Gilberts, MacDowell, Kramer and Busch. Alois Trnka, whose playing already is favorably known, was heard in Tartini's "Devil's Trill," Tchaikowsky's "Serenade Melancolique," Bazzini's "Rondo des Lutins," Kreisler's "Tambourin Chinois," and other favorite violin soli. The audience seemed to take keen interest in the performance and bestowed much applause upon the artists, who were obliged to give a number of encores.



HANSON ARTISTS ON TOUR.

These Hanson Artists Look Happy.

Reading from right to left, the cheerful party in the accompanying photograph, is made up of W. L. Radcliffe, Ottilie Metzger, Marie Rappold, George Sheffield, Theo-

dore Harrison, and Mrs. Lewis, the latter of the Concert Direction M. H. Hanson.

These Hanson artists were "snapshot" while making a tour through the South recently under the direction of Mr. Radcliffe.

Williams-Colgate Pupils' Recital.

Saturday evening, April 18, a students' recital was given by representative members of Janet Bullock Williams' large vocal class and Ethel May Colgate's splendid piano department. The joint recital was held in one of the large, attractive, studio rooms at Carnegie Hall, New York, and attended by an enthusiastic audience. Some very interesting work was displayed in the rendition of the rather pretentious program and both these prominent New York teachers can justly be elated over the success gained by their pupils at this recital. Each performer gave marked evidence of the thoroughness and artistic finish of their instruction.

Due to the length of the program, an individual review of each performance cannot be given here, but following is the order in which each appeared and the respective numbers which they interpreted:

Sonata	Haydn
Tarantella	Raff
Minuet	Anna Flaherty.
Catch Me If You Can	Paderewski
	Henriques
	Gladys Matschak.
Take, O Take Those Lips Away	Sterndale Bennett
	Harold Weinstein.
Gavotte	Lemaire
Nichts	Strauss
	Mirzakh Chesler.
Caprice	Scarlatti
Etude	Liszt
	Ida Kantrowitz.
Waltz	Glazinov-La Forge
	Mary Graff.
Flower Duet (Madame Butterfly)	Puccini
	Mrs. Stillwell, Mrs. Benton.
Prelude	Rachmaninoff
Liebesträume	Liszt
	Mrs. Hutchinson.
Six Gypsy Dances	Brahms
	Mrs. John Stillwell.
Etude, E major	Chopin
Etude, C minor	Chopin
	Amelia Roman.
Sabbath Morning at Sea	Elgar
	Maud Stutts.
Verborgeheit	Wolf
Die Lotusblume	Schumann
Heimliche Aufforderung	Strauss
	Mrs. Charles Vanderburgh Benton.
Warum	Schumann
Arabesque	Schumann
Campanella	Paganini-Liszt
	Arthur Klein.

Renee Stuckey Johnson in Florida.

Renee Stuckey Johnson, a soprano, who makes a specialty, among other things, of children's songs, was engaged to give a recital recently at Daytona Beach, Fla. The audience was made up largely of people who were spending a winter's vacation at that resort, and favorable comments were made not only by the audience, but by the daily papers, who spoke of her good diction and delightful singing. Special comment was made on the interesting arrangement of the program. In all probability a return engagement will be booked next season.

Miss Johnson has made a special study of modern French songs and her interpretation of these is said to be very effective.

ANN ARBOR FESTIVAL PLANS.

Ann Arbor, Mich., April 17, 1914.

The twenty-first annual May festival of the University Musical Society, consisting of six concerts, will be held during the four days, May 13, 14, 15 and 16, in Hill Auditorium, Ann Arbor, Mich. This building, which has a seating capacity of 5,000, and which is acknowledged by competent judges to be one of the foremost music auditoriums in this country, was completely filled at all the concerts last season.

The artistic success of last year's festival was so great that the management has felt justified in working out a scheme for this year's festival, which indicates that the high water mark already set will certainly be reached, if not surpassed.

The Theodore Thomas Orchestra, under Frederick Stock, with a complement of seventy men, will form the orchestral background, while the University Choral Union of 300 voices and a special children's chorus of 350 voices, under Director Albert A. Stanley, will contribute to several of the programs.

On Saturday afternoon the famous Frieze memorial organ, which was on exhibition at the World's Fair in Chicago in 1893, and which at that time was thought to represent the perfection of organ construction, and which was later brought to the University of Michigan, will be brought into play. Earl V. Moore, head of the organ department of the University School of Music, will offer an interesting program of wide variety. Two soloists, Inez Barbour, soprano, and Margaret Keyes, contralto, will also appear on this program.

The Choral Union will contribute the two major works, Handel's "Messiah" and Elgar's "Caractacus," while the children's chorus will appear in Benoit's "Into the World," one of the most substantial compositions for a children's chorus.

The soloists will be as follows: Inez Barbour, soprano; Alma Gluck, soprano; Florence Hinkle, soprano; Margaret Keyes, contralto; Riccardo Martin, tenor; Lambert Murphy, tenor; Pasquale Amato, baritone; Reinald Werrenrath, baritone; Henri G. Scott, bass; Earl V. Moore, organist.

The detailed programs are as follows:

FIRST FESTIVAL CONCERT.

Wednesday Evening, May 13, at 8 o'clock.

Soloist: Alma Gluck, soprano.

The Chicago Symphony Orchestra, Frederick Stock, conductor.

Program:

- March, Pomp and Circumstance.....Elgar
Overture, Benvenuto Cellini.....Berlioz
Aria, Caro Nome (Rigoletto).....Verdi
Alma Gluck.
Symphony, D minor.....Franck
Aria, Casta diva (Norma).....Bellini
Alma Gluck.
Symphonic poem, Phaeton.....Saint-Saëns
Peasant Song.....Rachmaninoff
Chanson Indoue.....Rimsky-Korsakoff
Song of the Shepherd Lehl.....Rimsky-Korsakoff
Alma Gluck.
Theme and Variations, and Finale Polonaise, from Suite,
op. 35.....Tchaikowsky

SECOND FESTIVAL CONCERT.

Thursday Evening, May 14, at 8 o'clock.

Program:

- The Messiah.....Handel
Soloists:
Inez Barbour, soprano; Lambert Murphy, tenor; Margaret Keyes, contralto; Henri Scott, bass; Earl V. Moore, organist; Chicago Symphony Orchestra; University Choral Union; Albert A. Stanley, conductor.

THIRD FESTIVAL CONCERT.

Friday Afternoon, May 15, at 2.30 o'clock.

Soloist: Riccardo Martin, tenor.

Children's Chorus.

Frederick Stock and Albert A. Stanley, conductors.

Program:

- Selections from Midsummer Night's Dream.....Mendelssohn
Wedding March.
Notturmo.
Scherzo.
Aria, Celestial Aida (Aida).....Verdi
Riccardo Martin.
Cantata, Into the World.....Benoit
Children's Chorus.
Symphony, No. 8, B minor (unfinished).....Schubert
Prelude to Act III, Natoma.....Herbert
Aria, Sigmund's Love Song, from Die Walküre.....Wagner
Riccardo Martin.
Fire Music, from Die Walküre.....Wagner

FOURTH FESTIVAL CONCERT.

Friday Evening, May 15, at 8 o'clock.

Soloist: Pasquale Amato, baritone.

Chicago Symphony Orchestra, Frederick Stock, conductor.

Program:

- Overture, Bartered Bride.....Smetana

- Aria, Sei vendicata (Dinorah).....Meyerbeer
Pasquale Amato.
Suite, Impressions of Italy.....Charpentier
Serenade.
At the Fountain.
On Muleback.
On the Summit.
Naples.
Aria, from Andrea Chenier (Act III).....Giordano
Pasquale Amato.
Rondo, Till Eulenspiegel's Merry Pranks, op. 28.....Strauss
Aria, Credo (Otello).....Verdi
Pasquale Amato.
Festival March and Hymn to Liberty.....Stock

FIFTH FESTIVAL CONCERT.

Saturday Afternoon, May 16, at 2.30 o'clock.

Organ Recital.

Earl V. Moore, organist.

Soloists: Inez Barbour, soprano; Margaret Keyes, contralto.

Program:

- Fantasia and fugue in G minor.....Bach
Aria, Hear Ye, Israel.....Mendelssohn
Inez Barbour.
Symphony for organ, No. 6.....Charles M. Widor
Che Faro Senza Eurydice.....Gluck
Margaret Keyes.
Lamentation.....Alexander Guilmant
Scherzino.....H. Parker
Triumph March, Aida.....Verdi

SIXTH FESTIVAL CONCERT.

Saturday Evening, May 16, at 8 o'clock.

Program:

- Caractacus.....Elgar
A Dramatic Cantata.
Cast:
Eigen.....Florence Hinkle, soprano
Orbin.....Lambert Murphy, tenor
Caractacus.....Reinald Werrenrath, baritone
Claudius.....H. Parker
Arch-Druid.....Henri Scott, bass
A Bard.....
University Choral Union, Chicago Symphony Orchestra.
Albert A. Stanley, conductor.

Maude Klotz's Busy Month.

Maude Klotz, the celebrated young soprano, has a very busy month ahead of her.

Thursday, April 23, she is to be soloist of the Orpheus Club concert in Cincinnati, and on Sunday next (April



MAUDE KLOTZ.

26) she will be heard at the Brooklyn Academy of Music in recital with David Sapirstein, pianist.

On May 4 Miss Klotz gives a private salon recital in New York, and on May 12 sings again in the Brooklyn Academy of Music with John Finnegan, the noted Irish

tenor, in a concert to be given by G. Dexter Richardson for the benefit of the College of St. Francis Xavier.

On May 20 Miss Klotz will appear at the May Festival of Fitchburg, Mass., and on May 25 and 26 will sing the soprano role of the "Creation," and also be heard in recital at the May Festival of the Columbus Oratorio Society, of Columbus, Ohio.

The popularity of the great young artist is shown by the fact that several fall dates have been closed and others are being rapidly booked for her.

LATER BALTIMORE NEWS.

Baltimore, Md., April 17, 1914.

Nowowiejski's "Quo Vadis?" was given a fine presentation Tuesday night, at the Lyric, by the Oratorio Society and the Philadelphia Symphony Orchestra, with Joseph Pache conducting.

That "Quo Vadis?" made a good impression at its first performance a year ago, was proved by the large audience that gathered to hear it on Tuesday night. It is calculated to appeal to the public on account of its dramatic intensity and beautiful orchestration. It is a great treat to hear the splendid Philadelphia Orchestra in a work of this kind. The absolute precision of the brasses, the beautiful tone coloring of the strings, and the exquisitely modulated tone of the ensemble, are things to linger in the memory.

The chorus work, in the main, was excellent, and showed the effect of long and careful training by Director Pache. The balance of the choirs could be better maintained by the addition of some tenors; but tenors are, unfortunately, hard to find. The chorus sang with spirit and with excellent intonation, notwithstanding the necessarily wearing effect of long continued passages in the upper register. Mr. Pache was deservedly applauded.

Mrs. Charles Morton, soprano, who sang the part of Lygia, made an unusually good impression. Her voice is too light for such a work; but it was clear and sweet, and decidedly effective in the quieter parts. Frank Croton, basso, sang the music of the Chief of the Pretorians, his fine rich tones being well suited to the role. The part of Peter was done by Earl Cartwright, a baritone, who is new to Baltimore, but who will undoubtedly be heard here again, as his fine voice and dramatic manner made a deep impression.

UNIVERSITY GLEE CLUB CONCERT.

On the same evening a concert was given by the Glee Club and Orchestra of the University of Maryland, assisted by Merrill Hopkinson, baritone. The program opened with the "Poet and Peasant" overture by the student orchestra, directed by S. A. Cocco. Dr. Hopkinson followed with a group of songs, consisting of "Oh! For a Day of Spring," Andrews; "Maid of Athens," Gounod; and "Old Maryland," adapted to the stirring music of Jensen's "Alt Heidelberg," in which he scored a brilliant success. The Glee Club, which is above the average, sang excellently in a long and varied program. Lehmann's Hall was well filled for the occasion.

NOTES.

Special Easter music was given at the Church of the Redeemer by the choir, under the leadership of Thomas L. Berry, choirmaster. Mrs. Sheppard Powell is the organist. Mary Muller Fink, harpist, played very beautifully at the Easter service at Grace and St. Peter's Church.

Harry M. Smith, director and bass soloist of First Presbyterian Church Choir, was taken suddenly ill on the afternoon of Easter Sunday. His well trained choir, however, carried the elaborate Sunday night program to a successful conclusion, the bass solos being sung by the contralto, Anna G. Baugher. Mr. Smith is reported as being better at this writing.

The Masonic Grand Lodge Choir, under Hobart Smock, presented a most successful program at the annual banquet of the Scottish Rite on Maundy Thursday, April 9. The Scottish Rite Choir, under the same director, will sing in Cumberland on April 20. D. L. F.

"Home, Sweet Home."

"I always did dislike men who have no ear for music," said one girl, "and now I dislike them more than ever. Charley Nevergo called to see me yesterday evening. At 11 o'clock I went to the piano.

"And played 'Home, Sweet Home?'" said the other girl. "Yes. First I played it as a ballad. He didn't move. Then I played it as a waltz, a polka and then a ragtime."

"And what did he do?"

"He said, 'Gracious, Miss Jones, what a jolly lot of tunes you know. And all so different!'"—Newark (N. J.) Star.

"And so this is the end," said the hero as he bent over the form of the dying heroine, while the orchestra played soft sad music.

"Thank heaven for that!" exclaimed a pathetic voice from the gallery.—London Tit-Bits.

MME. ROSA OLITZKA
CELEBRATED RUSSIAN CONTRALTO
Engaged as Soloist, Great Texas Snengerfest, May 11 to 14, 1914
AVAILABLE FOR CONCERTS, ORATORIOS and MUSICALES
Manager R. E. JOHNSTON, 1451 Broadway, New York

SCHÖNBERG'S MUSIC INTERESTS VIENNA.

"Gurrelieder" Continues to Please the Viennese Public—Expense of Production Only Draw-back to More Frequent Hearings—Famous Musical Institution's Activity—"Fresh Air" in Music—Marguerite Melville's Work.

All inquiries referring to American musicians and music, as well as matters of interest to Anglo-American visitors in Vienna, or such as contemplate a visit to Austria, may be addressed to Frank Angold, VIII, Florianigasse 60, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.

Vienna, April 4, 1914.

More coherently, Schönberg's "Gurrelieder" was performed on Friday evening for the fourth time in Vienna, if the two dress rehearsals of the nights before last year's



ARNOLD SCHÖNBERG.

performance and this before overflowing houses may be counted as regular hearings, and it is a thousand pities that it is not possible to give this amazing work oftener, since the music, technically speaking, easily beats anything and everything of the kind produced in Teuton music for the last decade. Gripping, exciting, commanding, the music sweeps everything before it, and there is small doubt that the public would insist on hearing it again and often were it not for the almost prohibitive cost of production, involving an orchestra of 180 musicians and four choirs!

The "Gurrelieder," or Legend of Gurre Castle, has been ably dealt with in these columns before, and I must content myself with sifting out a few impressions from a maze of kaleidoscopic emotions, the most abiding of which is possibly the infinite slight with which the composer has contrived to follow and reproduce the weird beauty of Jens Jacobsen's weird poem. Here is tone painting in the truest and noblest sense of the term, real color in music—it seems worth while to labor the point, since color as a vehicle of expression is more thought of and employed than anything else by latter-day critics—long melodic curves of poignant beauty weave themselves through passages of ineffable sweetness and pathos, broken by gusts of passion that sweep over the strings "like a rodent flame."

King Waldemar's lament for the dead Tove is as sad as a line from one of the saddest poems of Francis Thompson—the wild, lonely soul who has never loved before—here and there a goblin cackle mocks his pain and longing, but somehow in Schönberg's hands the old bassoon "joke" loses something of its staleness and much of its vulgarity. Obscene humor, if you prefer it.

The "punctuation" is remarkable. Isolated chords, heralding change of theme (painful hiatus, sometimes) fall like well placed adjectives into their sockets with a sob of joy. Incidentally, it should be remarked that there would seem to be no orchestral trick or artifice with which the composer is unacquainted—everything is at his command in a huge orchestra, which includes among the percussion instruments "several heavy chains" and what not other devices for the production of ghoully oddities in the way of impressionistic "effects." The passing of the King's phantom army "on the wings of the summer night" in one soul shaking blast was something to remember, and were the term less hackneyed I should have called it a "revelation."

Thematically speaking, there is much in gesture and expression traceable to Wagnerian, or post-Wagnerian in-

fluence, and the chroma, to quote a colleague, would seem "to have taken a header from the springboard of Tristan, but the realism and impressionism might be said to be clamped into a modern frame of intellectuality of the emancipated variety."

A certain sterility of imagination makes itself felt in the first part, with its slow, surging tempi and declamatory pauses, where the composer has had recourse to gaudy orchestral coloring and contrapuntal dexterity to cover up the poverty of melodic ideas. The song of the "Wood-dove" at the end of this part bursts on the ear with startling suddenness and attains at a leap dramatic heights of imposing dimensions. In the capable hands of Frau Bahr-Mildenburg it created an effect that must linger long in the memory of those who heard it, and might have been the heroic lament of some princess of Israel in the days when one's individual woes were more or less the property of the community, and published as such.

The second part is weak, the King embarking on a declaration which with a little exercise of will might easily have been suppressed. Follows the great third and final part, where the Schönberg that was to be gives us a foretaste of his intentions. I refer, of course, to the "Wild Ride on the Summer Wind," which as a piece of impressionistic tone painting is here in its legitimate place and does not offend the sensibilities. How the huge choir and orchestra leapt to Schreker's call! Thrilling combination. Steadily ascending and gathering volume from this point on, the music follows the passing of the evil dream, dissolving with the approach of day—heralded by the cock "with the morning in his beak"—to wind up with the last tremendous invocation to the sun.

WHAT THE I. & R. ACADEMY IS DOING.

This great institution—to give it its full name, the "Imperial and Royal Academy of Music and Dramatic Arts"—is enjoying an exceptionally brilliant season in its imposing new home next to the site of the new Konzerthaus in the Heumarkt. One concert is following another, vocal, choral and instrumental, varied by an occasional operatic performance in the new Academy Theatre. "Madama Butterfly" was splendidly given last Tuesday and following evenings before brilliant and enthusiastic audiences in this theatre, which I have described before, and which possesses such an atmosphere of intimacy and charm. Most enjoyable evenings they were, and left little to be desired. I found it difficult, in fact, to realize that I was assisting at a performance given by students, so mature was the acting and so finished the singing and the work of the orchestra, led by Director Bobb, who needs no introduction to the reader.

Two instrumental concerts were given a fortnight ago and my regret at being unable to attend was increased by the good things I heard of them. The great hall of the Konzerthaus was filled to capacity on Thursday evening, when Director Bobb led the Academy orchestra to fresh laurels with a most convincing performance of Richard Strauss' "Festlicher Einzug," a Bruckner symphony and Liszt's "Les Preludes." The Bruckner symphony was particularly fine, richly reproduced in all its poetry, delicate fancy and wealth of invention.

MME. PAOLA ST. ANGELO.

I am indebted to this lady, who perhaps is better known to lovers of instrumental music in England as Pauline St. Angelo, the pianist, for the interesting little snapshot adorning this page, which shows her with her husband during their recent ascent of Mont Blanc. Mme. St. Angelo is at present in Dalmatia, where she is resting and "restoring," preparatory to her forthcoming tour in Lon-

don in June, where she is due for a series of recitals, particulars of which I hope to receive shortly.

"FRESH AIR."

"The Fresh Air Art Society" is the appellation chosen for a new movement organized and set on foot in London by a group of young American literateurs and musicians, a happy enough title, in that it does away largely with the necessity for explanation in detail. In passing, the society has been fortunate enough to secure the support of a name like Auguste Rodin, who has been constituted president. This society has for its object "the uniting in one common aim all those artists of kindred spirit who desire to see art founded on a healthy basis free from artificiality and straining after effect. The various groups comprise music, painting, literature and sculpture. Only such artists may be admitted to membership who regard art as an essential part of life and who in recognition of the laws of nature desire to be true and sincere in life as in art." And so on. Sophistry and "superficial emotion" taboo—devotion to art, which like life itself shall only prosper in the "fresh air" of health irradiated by the clear light of truth.

Several members of the society paid us a recent visit and "propagated" at several interesting private receptions and a recital in the "Kleinen Saal" of the Konzerthaus. The aims of the society were—at a reception which I had the pleasure of attending—ably set forth in a short address, after which the young Russian pianist Benno Moiseiwitsch, played an interesting new composition, the young American pianist John Powell's "Sonata Teutonica," making light of its exacting technical demands in masterly manner.

"AS HE SHOULD BE PLAYED."

A recent number of the "Musikpädagogische Zeitschrift" contains the following eloquent tribute to the pianist Mme. Melville-Lisniewska, whose recital should be still fresh in the memory—from that eminent authority old Professor Epstein:

"Mme. Marguerite Melville-Lisniewska, a former pupil of Professor Leschetizky, proved in her concert in the great hall of the Musikvereinshaus that she stands in the foremost row of living pianists. Her touch is refined, her tone full, her technic excellent, her phrasing flooded with mind, soul and good taste. Particularly praiseworthy her exactitude of rhythm. The program was splendidly built. In her phrasing of the Chopin F minor concerto it was a rare pleasure to note how the artist, while playing with perfect freedom, refrained from exaggerating the rubato, which most players unfortunately do. Prominent pupils and friends of Chopin used to tell me that Chopin kept unerring time and moderated his rubato. Let us hope that all Chopin players may bear this in mind! Mme. Melville scored a great success, and one might to advantage adopt her attitude as a guiding line in interpretation.

JULIUS EPSTEIN."

SOME CONCERTS.

The "Austro-Albanian Committee" for the "humanizing" of Albania arranged a charity concert on Monday evening in the great hall of the Konzerthaus, and such names as the grand old Kammersänger Battistini and court pianist Norah Drewett drew a full house. It was a stirring evening. Norah Drewett was in fine form and gave a rousing rendering of Liszt's "Mephisto-Walzer" and was recalled in no half hearted manner. Battistini found his voice after one or two minor numbers and then the business of the evening began. I refer to the encores. I counted eleven, and then gave it up. I wonder how many men, if any, of his age—he is over sixty—could equal his performance. His tone is still vibrant and full, his fire



PAOLA ST. ANGELO ASCENDING MONT BLANC.

unabated, and he used his "fourth dimension"—that electrifying swell in the middle of a long, soaring A—with cyclonic effect. Quite an old fashioned evening. The lights had to be turned out before the audience would depart, and I can hear them stumbling over the chairs and mixing themselves up promiscuously with the furniture even yet.

Benno Moisewitsch was once a Leschetizky pupil and paid us a visit on Friday last to renew acquaintance with the scenes of his early youth. This young Russian pianist is a brilliant artist and should go far. His play is distin-



THE GRILLPARZER MONUMENT.

guished by rare taste and control, and his unerring rhythmic sense is quite remarkable for one of his temperamental aptitude. His rendering of the "Don Juan" fantasia was astonishing for one of his age, and I should say that Busoni himself, who has made this piece his own, would not have been dissatisfied.

Another pianist of distinction who has lately been in Vienna is the Russian, Professor Georg von Lalewicz, who led us in scholarly indicative through a program including among other things a Reger intermezzo in E flat minor, a string of little Debussy morsels, charmingly given, and Liszt's "Walderauschen" and etude de concert in D flat major as a stimulating finale. I have every reason to believe that Director Kugel, who organized the evening, was satisfied with the success of his undertaking.

FRANK ANGOLD.

Clark's Engagement of International Interest.

The engagement of Charles W. Clark to teach at the Bush Temple Conservatory, Chicago, Ill., is a matter of international importance. Ten days ago it was announced that Mr. Clark was engaged as director of the vocal department of the Bush Temple Conservatory. Since that time the management of the institution has received letters of congratulation from prominent people in many parts of the world. Artists and students, not only from all parts of America, but from England and France, have



CHARLES W. CLARK.

written to engage lessons with this famous baritone. This wide interest is accepted by Kenneth M. Bradley, director of the Bush Temple Conservatory, in the most complacent manner. When some one spoke of the remarkable interest the announcement has created, Mr. Bradley remarked: "Oh, no, I am not amazed at the results, but I would have been surprised if the announcement had created less enthusiasm, for I fully appreciate the position Mr. Clark holds in the musical world."

The personal acquaintance of Mr. Clark and Mr. Bradley has extended over many years. It began in Paris and

the two men thoroughly understand each other's ideals. Mr. Bradley has always worked with untiring energy to make the Bush Temple Conservatory one of the foremost educational institutions of the world. He has always held that a musician should stand for a broader culture than mere technical skill, and his greatest ambition is to offer a complete curriculum, embodying every subject that an artist student requires, at a fee within the reach of any ambitious, deserving pupil.

Mr. Clark has always stood for the highest ideals and for the support of American art. Although he has lived many years in Paris, where he enjoyed the distinction of being one of the most famous artists and teachers, he has never forgotten that he is an American. The united efforts of these two forces should bring a great artistic result. As this contract with the Bush Temple Conservatory necessitates Mr. Clark residing in America, the music public of the New World owes to this institution a debt of gratitude in restoring to Chicago one of the world's most famous artists. Mr. Clark's engagement in the Bush Temple Conservatory begins June 1.

Nelle Bryant Sings for Thousands.

Nelle Bryant, the dramatic soprano, was vocal soloist with a well known band in the course of concerts given in the modern high school buildings of Greater New York, this affair taking place April 18 at Boston Road and 168th street, the Bronx. An immense audience heard her sing the arias from "Tosca" and "Cavalleria Rusticana," applauding her to the echo, so that she was obliged to bow her thanks many times.



NELLE BRYANT.

Miss Bryant's experience on the operatic stage in Germany, allied with her natural singing qualities, enables her to interpret such arias with the true style. She has sung in all the roles depicted herewith in Europe, files of press notices attesting to her success.

Regarding Mendelssohn.

[From the Boston Herald.]

That Mendelssohn's works should wholly disappear from the concert room would be a pity, for a few of them have certain fine qualities. He had the gift of suggesting romantic scenery by his music, as in the overture to "Fingal's Cave," and pages of the "Scotch" symphony. His workmanship is almost always excellent. There is a certain elegance in his easy and sure achievements, and this elegance gilds the more vapid pieces. M. d'Indy looks on him with a racial and disapproving eye. Admitting his genuine musical aptitude, his absolute knowledge, his uncommon faculty of assimilation, he denies him invention; and he finds these good qualities and this failing common among the Hebrew composers: "Always skilled in appropriating to themselves the knowledge of others, they are almost never true artists by nature." Not content with this, M. d'Indy notes the fact that Mendelssohn with David and Schumann founded "the celebrated Conservatory of Leipzig, which has since assisted so efficaciously in paralyzing the progress of musical art in Germany."

"That pianist has remarkable hair."

"Yes," replied the theatrical manager; "he is one of the most compact propositions I know of. Not only does he provide his own music, but he carries his own scenery."—Washington Star.

Chapman Memorial Concert.

A memorial concert in honor of the late George Alexander Chapman will be given at the Hotel Majestic, New York, Monday, April 27, at 8.30 p. m. Tickets, which are \$2 each, may be obtained from any member of the following committee: Charles C. Hoge, 1 Lexington avenue; R. Walter Leigh, 2170 Broadway; Charles R. Parmele, Jr., 102 Hamburg avenue, Staten Island; Max Roger de Bruyn, 150 West Ninety-fifth street; Joseph Baernstein Regneas, 133 West Eightieth street.



GEORGE ALEXANDER CHAPMAN.

The proceeds are to be used to erect a Chapman studio for composers, on the Edward MacDowell estate in Peterboro, N. H. Appended is the program, composed entirely of Chapman compositions:

Address by Richard A. Purdy.
The Lord Is My Shepherd.
The Hermit's Love.
Nevermore.
Evensong.
To Horse.

Earle Waldo Marshall.

Sylvia.
Mistress Rosebud.
The South Wind.
Winter.
The Riot.
Gyping.
April.

Gladys Axman.

Sunset.
Trudgin'.
Spring Life.

Harry O. Hirt.

Jesus, Hear My Soul's Confession.
A Little Way.
Where the Angels Call.
Nevada van der Veer.

Help Me, O Lord.
Coming Home.
If Dreams Came True.
A Lover's Envy.
When Spring Comes Laughing.

Reed Miller.

How Will it Be?
Love's Prayer.
Sonnet.
Expectancy.
A Song of Courage.

Earle Waldo Marshall.

Had I But You.
Absent.
Take These Timid Violets.
By Love.

Nevada van der Veer.

Mary, Mother.
The Rain.

Ladies' ensemble; Edouard Blitz, director.
At the piano, Umberto Martucci.

Expert on Figures.

Judge—What is your occupation?
Witness—I am an expert on figures.
Judge—Oh, a mathematician, eh?
Witness—No, your honor. I select the chorus girls for the musical comedies.—Springfield Union.

At last we understand the cause of Japan's grouch against us. A plant for the manufacture of American phonographs has been established in Tokyo.—Washington Herald.

Mme. Sundelius at Haarlem Philharmonic.

Marie Sundelius' group of Scandinavian songs was the gem of the Haarlem Philharmonic's fifth musicale program, Thursday morning, April 16, Waldorf-Astoria Hotel, New York. Mme. Sundelius was also heard to excellent advantage in two other groups of songs, one English, composed of Carpenter's "May the Maiden," Troyer's delightful "Blanket Song" (Indian), "Who'll Buy my Lavender," German and one French, including Charpentier's "Depuis le Jour" from "Louise," "Neu," Faure and Debussy's very Debussyish "Fantoches," which had to be repeated.

But to the Scandinavian group, Grieg's "God Morgen," Petterson-Berger's "Maj" and "Titania," "Swedish Folk-song," "Mor, Min Lille Mor," Grondahl, there was an added native charm. To the songs of this group, the lovely flexible voice of the soprano gave unusually exquisite color, warmth and expression.

Mme. Sundelius' appearance with this society is but another link in the chain of successes, which this personally, as well as vocally attractive singer, has been enjoying in New York and vicinity this season.

Prolonged applause and casual remarks of members of the society were ample verification of the great pleasure afforded in having Mme. Sundelius appear on this final program of the season.

Violin and piano numbers with encores were furnished by Mr. and Mrs. David Mannes. These were: "Adagio Pathetique," Godard; "Canzonetta," d'Ambrosio; "Indian Sketches," Cecil Burleigh; "En Bateau," Debussy; air for violin alone, Bach; "Minuet," Beethoven; "Old Vienna Waltz," Kreisler; "Abendlied," Schumann.

A Chausson concerto in D major, op. 21, for violin, piano and string quartet, Edouard Dethier, first violin; Herbert C. Corduan, second violin; Samuel Lifschey, viola; Paul Kifer, cello, concluded the program.

Corinne Welsh's Engagement.

Corinne Welsh, contralto, who has been engaged as one of the leading soloists at the Paterson, N. J., Festival, April 27, 28 and 29, will sing on "American Composers' Night," which is April 28. Miss Welsh will sing J. P. Kuster's "Invocation to Eros."

It seems that when arranging this program for "American Composers' Night," the question arose as to whether

Mr. Kuster was born in this country or not. When asked about the matter, he replied, "If being born in the midst of the Catskill Mountains in New York State is proof, then I am an American."

OBITUARY**Mme. Gizella Remenyi.**

Services simple and quiet marked the end of a wonderful career of a wonderful woman, Mme. Gizella Remenyi, widow of the great violinist, Eduard Remenyi. The funeral, on April 8, in Cleveland, Ohio, was attended by the notable artists and musicians of Akron and Cleveland, and Hungarians and the Hungarian consul. The services were simple, in accordance with her wishes.

Mme. Remenyi, born in 1836, was the daughter of one of the noble families in Hungary, de Fay de Faj. At an early age, won by the great violinist's genius, she married Eduard Remenyi in opposition to her family. The wedding was one of the most brilliant in musical annals. Franz Liszt composed a special wedding march for the occasion and himself officiated at the organ, and later always remained a great friend of the Remenyis.

Twenty-one years ago the Remenyis came to New York and lived almost opposite the Von Ende School of Music, on Eighty-fifth street, which now is the home of the deceased's daughter, Mrs. Herwegh von Ende (Adrienne Remenyi). The Remenyi "Salon" soon became the rendezvous for celebrated men and women, artists and musicians. Ingersoll and De Pachmann, her lifelong friends, considered Mme. Remenyi to be one of the most keenly intellectual women of her time. Eduard Remenyi died some sixteen years ago, at a Sunday afternoon concert in San Francisco, Cal.

Mme. Remenyi leaves a son, Tibor, who lives in Akron, Ohio, and a daughter, Adrienne, the wife of Herwegh von Ende, the director of the Von Ende School of Music, herself once a noted singer, the god-daughter of Franz Liszt.

"Roma," a new work for orchestra, organ, and chorus, by Karl Heinrich David, was given by the Basle (Switzerland) Music Society.

WANTED

WANTED—A lady with fine contralto voice, to teach voice culture. Methodist denomination preferred; salary \$1,000 or more; man for head of voice department, one with good voice, Baptist preferred; a first class teacher of piano, woman, who can also teach violin, for Southern colleges, September openings. Address THE INTERSTATE TEACHERS' AGENCY, Macheuca Building, New Orleans.

PIANIST-COMPOSER—Brilliant soloist, ensemble player and accompanist of national reputation, very successful teacher, at present connected with prominent institution in this city. Will be free to accept first class proposition for next season as director of music or piano and theory department in leading school or may purchase interest in well established music school in or near New York. First class offer to travel as soloist and accompanist with A-1 singer or violinist also considered. Address "M. A. H." care MUSICAL COURIER, 437 Fifth avenue, New York.

EXPERIENCED LADY HARPIS—Soloist, Church, Symphony Orchestra, Recital—will consider good engagement. Only reliable managers need answer. Address "Harpist," 41 West 37th St., New York.

WANTED—A reliable musician, middle age, fine technique, large experience, a worker; pupil of Cesar Franck, Widor, Buck (organ), Godard, Mason, Lavignac (piano, theory), Sbriglia (voice); free to accept position after Easter. Must be first class. References.

Also young baritone soloist and teacher, highly gifted. Free in September. Address "Artists," care of MUSICAL COURIER, 437 Fifth avenue, New York.

SOPRANO WANTED—Uptown Church, Quartet Choir. Apply by letter to "X. Y. Z." care MUSICAL COURIER, 437 Fifth avenue, New York.

REUBEN H. DAVIES**Concert Pianist**

Address, care of Musical Courier
437 Fifth Avenue New York

ALICE SHAW, Contralto

Oratorio—Concert—Recital
2055 East 79th St., Cleveland Ohio
Phone: Doan 2275 J

Merrill HOPKINSON

BARITONE
413 Professional Bldg. Baltimore, Md.

THE MINNEAPOLIS SCHOOL OF MUSIC
ORATORY AND DRAMATIC ART. William H. Pontius, Director of Music; Charles M. Holt, Director Oratory and Dramatic Art. Largest and most reliable school in Northwest. All branches. Diplomas. Summer Session. Send for Catalog C.



NELLIE BRYANT
Dramatic Soprano
Direction O. J. EHRGOTT
FIVE AGENCY, 106 11th AVENUE
Tel. 3571 Broadway

MME. MARTA KRANICH

SOPRANO
OPERA, CONCERT, ORATORIO
Address care Musical Courier, 437 Fifth Avenue, N. Y.

John Prindle SCOTT

618 W. 162 St., N. Y.
Composer of
"JOHN O'DREAMS," "THE REVELATION," Etc.

OLIVE E. ATWOOD PIANIST

(Prepares pupils for Fannie Bloomfield Zeisler)
Special Teachers Course including Leschetizsky technique. 508 W. 122d St., N. Y. Phone Morningside 902

MARTHA S. STEELE

DRAMATIC CONTRALTO
Concert Recital Oratorio
Address: Wightman and Fair Oaks Streets
Pittsburgh, Pa.

Coburg School of Opera

Protector, Her Royal and Imperial Highness DUCHESS MARIE, Hon. Pres. GRAND DUKE CYRIL, President Baroness von HORST. Full operative course \$150 per year. Includes Vocal Instruction, Repertoire, Acting, Stage Practice, Free Admission to Royal Opera. Public appearances before royalty.

Coburg School of Opera, Coburg, Germany

GAMBLE CONCERT PARTY

CHARLES WILSON GAMBLE L.F. Pilot

HANN CONSERVATORY OF MUSIC

FREDERICK HANN, Director
Music taught in all its branches. Ostrovsky method of Hand Development a Specialty
1714 Chestnut Street, Philadelphia, Pa.

ZOE FULTON

PRIMA DONNA CONTRALTO
Directions: Marc Legros, 109 1st Ave., New York
For Add.: Pennsylvania College for Women, Pittsburgh, Pa.

MRS. FRANKLYN KNIGHT

CONTRALTO
Musical Art Bldg. St. Louis, Mo.

WALTER EARNEST

TENOR
835 Collins Ave., Pittsburgh

KNOTT'S Baritone

CONCERTS, RECITALS, ORATORIO
For Concert Booking Address
RICHARD 307-40 Nixon Theatre Pittsburgh, Pa.

May Marshall GOBB Soprano

Management May Beggle
1312 Farmers' Bank Building, Pittsburgh, Pa.

W. R. GARDNER, VOICE CULTURE

300 Cameraphone Bldg., 347 Fifth Ave.
Residence Studio: 4605 Fifth Ave.
Phone, 3130 Schenley Pittsburgh, Pa.

ALLEN SOPRANO

4719 KENWOOD AVE., CHICAGO, ILL. Phone, Kenwood 98

MAX FRIEDMAN, PIANIST

STUDIO: 267 VERNON AVE., BROOKLYN, N. Y.
Phone 1642-J, Williamsburg
MONDAYS AT POUCH GALLERY, 345 CLINTON AVE.

BOWNE

CONCERT, ORATORIO, OPERA
Limited time in America, just returned from Italy.

Hotel Claridge, 64th St. and Broadway, New York. Phone, 7100 Bryant.

281 Raymond Ave., South Orange, N. J. Phone, So. Orange 1214

Emma NAGEL**Soprano**

Direction
WALTER ANDERSON
171 West 57th St.
New York

SARTO**BASS - BARYTONE**

Late Metropolitan
Opera Co.

Management
WALTER ANDERSON
171 West 57th Street
New York

MORSE-RUMMEL**Violinist**

Endorsed by
NIKISCH
DAMROSCH
YSAYE
GODOWSKY

Direction:
WALTER ANDERSON
171 West 57th St., New Y

LOUISE VAN OGLE

(Now Touring Russia)

In
Illustrated

"Talks on Modern Operas"

Assisted by

Emma Nagel
Soprano

Western Tour, January-February, 1915

Address

171 West 57th St., New York

ALPHABETICAL LIST OF DISPLAY ADVERTISING IN THIS ISSUE.

Aeolian Company, Paris.
Aida, Frances, New York.
Alexander, Arthur, Paris.
Allen, Leonora, Chicago.
Alves, Mrs. Carl, Leipzig.
American Conservatory, Chicago.
American Institute of Applied Music, New York.
Anderson-Gilman, Wilma, Minneapolis.
Aronson, Maurice, Berlin.
Aronson, Vera Kaplan, Berlin.
Atwood, Olive E., New York.
Austin, Florence, New York.
Autopiano Company, The, New York.
Babcock, Mrs. New York.
Bach, Henriette, New York.
Bachaus, Wilhelm, New York.
Baker, Alice Hutchins, New York.
Baker, H. Rawlins, New York.
Baldwin Company, Cincinnati.
Barbour, Inez, New York.
Barrows, Harriet Eudora, Boston, Mass.
Beddoe, Dan, New York.
Beethoven Conservatory, St. Louis.
Benham, Emily Church, Columbus.
Berger, Rudolf, Berlin.
Bergey, T. S., Chicago.
Bertran, E., Paris.
Bisbee, Genevieve, New York.
Bispham, David, New York.
Blitz, Dr. Edouard, New York.
Bloch, Alexander, New York.
Blye, Birdie, Chicago.
Bogert, Walter L., New York.
Boosey & Co., New York.
Borwick, Leonard, New York.
Bowes, Charles, Paris.
Bowne, Adela, New York.
Braun, Leo, New York.
Bristol, Frederick E., New York.
Bryant, Nellie, New York.
Buck, Dudley, New York.
Burke, Edmund, New York.
Burnham, Thel, Paris.
Burritt, William Nelson, New York.
Burt, M. F., School, New York.
Burton, Arthur M., Chicago.
Bush Temple Conservatory, Chicago, Ill.
Cable Company, The, Chicago.
Cadman, Charles Wakefield, Boston.
Campanari, Giuseppe, New York.
Carbone, A., New York.
Carl, Dr. Wm. C., New York.
Carobbi, Signor, Florence, Italy.
Carpi, Vittorio, Florence, Italy.
Carre, George, New York.
Carr, F. & H., New York.
Cassius, Olga and Helene, Berlin.
Catherwood, Jane, Los Angeles.
Cawley, Edgar M., Indianapolis.
Chapman-Gould, Edith, New York.
Charlton, London, New York.
Chase, Anita Davis, New York.
Chase, A. B., Norwalk.
Chicago Musical College, Chicago.
Chicago Opera School, Chicago.
Christians-Klein, Bertha, New York.
Church, The John, Company, New York.
Cincinnati Cons. of Music, Cincinnati.
Cincinnati Symphony Orchestra, Cincinnati.
Clark, Charles W., Paris and Chicago.
Clark, King, Studios, Berlin.
Clark, Mrs. King, New York.
Clay, Spencer, Chicago.
Cobb, Mary Marshall, Pittsburgh.
Coburg School of Opera, Coburg, Germany.
Conover Piano, Chicago.
Conte, Docteur, Paris.
Conti, Signor Arnaldo, Boston.
Cowen, Gertrude F., New York.
Cowles, Eugene, New York.
Creatore, Giuseppe, Chicago.
Culp, Julia, New York.
Dambmann, Mmc. Emma A., New York.
Damon, Geraldine, Pittsburgh.
D'Aubigne, L., Paris.
Davenny, Mr. and Mrs. Hollis Edison, Pittsburgh.
Davidson, Rebecca, Pittsburgh.
Davies, Reuben H., New York.
Davis, Jessie, Boston.
De Ahna, Leontine, New York.
De Bernys, Prof. Bertrand, New York.
Decreus, Camille, Paris.
De Gogorza, Emilio, New York.
Delma-Heide, Paris.

Demarest, Clifford, Tenaady.
De Moss, Mary Hissam, New York.
De Olloqui, Elena, New York.
De Reszke, Jean, Paris.
De Sales, Regina, Paris.
De Serrano, Mme. E. B., New York.
Destinn, Emmy, New York.
De Trabadelo, Marquis, Paris.
De Treville, Yvonne, Brussels.
Belgium, Elizabeth, N. J.
De Vere-Sapio, Mme., New York.
Devries, Herman, Chicago.
Dickinson, Clarence, New York.
Dilling, Mildred, New York.
Dostal, George, New York.
Dove, Lillian, New York.
Dufau, Jenny, Chicago.
Dufault, Paul, New York.
Dunham, Arthur, Chicago.
Dunn, James F., Jersey City.
Dunning, Mrs. Carrie Louise, New York.
Earnest, Walter, Pittsburgh.
Eberhard, Beatrice, New York.
Eidam, Clarence, Chicago.
Elvyn, Myrtle, New York.
Erb, J. Warren, Pittsburgh.
Eschig, Max, Paris.
Everett, George, Boston.
Everett Piano, New York.
Fabbri, Giuseppe, Minneapolis.
Faellen Pianoforte School, Boston.
Falk, Jules, New York.
Falk, William J., New York.
Fanning, Cecil, Dayton.
Farmer, Thomas, New York.
Federlein, Gottfried H., New York.
Fergusson, George, Berlin.
Finlay-Stewart, Genevieve, New York.
Finnegan, John, New York.
Fitz-Randolph, Mme., Paris.
Fiqué, Carl, New York.
Flint, Willard, Boston.
Fleck, Henry T., New York.
Flesch, Carl, New York.
Floryn Opera Producing Co., New York.
Foster & David, New York.
Fox, Felix, Boston.
Fraemcke, August, New York.
Freemantel, Frederic C., Minneapolis.
Fremstad, Olive, New York.
Friedman, Max, New York.
Friedberg, Carl, New York.
Fulton, Zoe, Pittsburgh.
Gabrilowitch, Ossip, New York.
Gailley, Mary Dennison, Atlanta.
Gale, Florence E., New York.
Gamble Concert Party, Pittsburgh.
Ganz, Rudolph, New York.
Gardner, Samuel, New York.
Gardner, W. R., Pittsburgh.
Garcisen, Oscar, New York.
Garrigue, Esperanza, New York.
Garrison, Mabel, New York.
Gemunder, Aug. & Sons, New York.
Genovese, Nana, New York.
Gerville-Reache, Mme. Jeanne, New York.
Gescheidt, Adelaide, New York.
Gilberte, Hallet, New York.
Gilly, Dinah, New York.
Girvin, Ramon B., Chicago.
Gittelson, Frank, Europe.
Glose, Adolf, New York.
Goode, Blanche, New York.
Goodrich, A. J., Paris.
Goodrich, Florence A., Paris.
Goodson, Katherine, New York.
Gould, Edith Chapman, New York.
Gram-Richtsteig Piano Co., Milwaukee.
Granberry Piano School, New York.
Grand Conservatory of Music, New York.
Greco, Signor Filoteo, New York.
Green, Marion, Chicago.
Greene, Herbert Wilber, New York.
Griffith, Yeatman, London.
Grimson, Bonarico, New York.
Guilmant Organ School, New York.
Hackett, Karleton, Chicago.
Hackett, Arthur, Boston.
Haggerty-Snell, Ida, New York.
Hahn, Carl, New York.
Hahn Conservatory of Music, Philadelphia.
Hall, Walter Henry, New York.

Hambourg Conservatory of Music, Toronto.
Hamlin, George, Chicago.
Hammann, Ellis Clark, Philadelphia.
Hammond-Josty, Mme. Lisette, New York.
Hanson, M. H., New York.
Harris, Victor, New York.
Harrison, Margaret, New York.
Harrison-Irvine, Jessamine, New York.
Hartmann, Arthur, Paris.
Harvard, Sue, Pittsburgh.
Hattstedt, John J.
Hayes, Victorine, New York.
Hein, Carl, New York.
Heinze, Victor, Berlin.
Herz, Djane Lavoie, Toronto.
Hemus, Percy, New York.
Hertenstein, Marie, New York.
Hinkle, Florence, New York.
Hinshaw, William, New York.
Hoffmann, Katharine, St. Paul.
Hoffmann, Lisbet, New York.
Holley, Bianca, New York.
Hopkinson, Merrill, Baltimore.
Haughwout, Laura May, New York.
Howard, Kathleen, New York.
Hubbard, Mr. and Mrs. Arthur J., Boston.
Hudson-Alexander, Caroline, New York.
Hugo, John Adam, New York.
Huhn, Bruno, New York.
Hultman, Paul, Worcester, Mass.
Huss, Mme. Hildegard, New York.
Huss, Henry Holden, New York.
Huston, Margaret, New York.
Indianapolis Conservatory of Music, Indianapolis.
Ingram, Frances, Chicago.
International Musical and Educational Agency, New York.
Jewett Piano Co., Boston.
Johnson, Harrison Wall, Minneapolis.
Johnston, R. E., New York.
Jones, Miss Pelton, New York.
Josty-Hammond, Mme. Lisette, New York.
Kaiser, Marie, New York.
Kellogg, Louise, New York.
Kelly, Thomas J., Omaha.
Kerns, Grace, New York.
Kerr, U. S., New York.
Keyes, Margaret, New York.
Kidd Key Conservatory, Sherman, Tex.
Kimball, W. W., Company, Chicago.
Klamroth, Wilfried, New York.
Klein, Hermann, London.
Klibansky, Sergei, New York.
Klotz, Maude, New York.
Knabe & Co., New York.
Knight, Mrs. Franklyn, St. Louis.
Knittel-Treumann, Max, New York.
Knotts, Richard, Pittsburgh.
Kober, Georgia, Chicago.
Koennenich, Louis, New York.
Krakauer Brothers, New York.
Kranich & Bach, New York.
Kranich, Marta, New York.
Kreidler, Louis, New York.
Krueger, Adele, New York.
Kunz, Charles, Toledo, Ohio.
Lamond, Felix, New York.
Lamperti-Valda, Paris.
Lanham, McCall, New York.
La Palme, Beatrice, New York.
Lavoie-Herz, Djane, Toronto.
Leginska, Miss, New York.
Lepa, Wessill, Philadelphia.
Levy, Henriot, Chicago.
Lewia, Ward, New York.
Lindsay-Oliver, Mary, Chicago.
Linne, Ragna, Chicago.
Little, Muriel, London.
Llewellyn, Vida, New York.
Lofgren, Mme. de Berg, Boston.
Loudon, M. Jennette, Chicago.
Loudon School, The Jennette, Chicago.
Luyster, Wilbur A., New York.
Macaulay, Susannah, New York.
MacDermid, Sibyl Sammis, Chicago.
Macmillen, S. E., New York.
Macmillen, Francis, New York.
Mack, Elizabeth, Paris.
MacBurney, Thomas N., Chicago.
Malkin, Manfred, New York.
Malkin Music School, New York.
Martin, Lesley, New York.
Mason & Hamlin, Boston.
Mayer, Daniel, London.
McAllister, Mrs. Hall, Boston.
McCormack, John, New York.
Mehan, Studios, The, New York.

Melville, Marguerite, New York.
Méro, Yolanda, New York.
Meyer, Pauline, Chicago.
Miller, Christine, Pittsburgh.
Miller, Herbert, Chicago.
Miller, John B., Chicago.
Miller, Lucille, Pittsburgh.
Miller, E. Presson, New York.
Minneapolis School of Music, Minneapolis.
Moratti, Vittorini, Berlin.
Morrissey, Marie, New York.
Morris, Hattie Clapper, New York.
Morse-Rummel, New York.
Mott, Alice Garrigue, New York.
Munson, Beulah B., New York.
Murphy, Lambert, New York.
Musin, Ovide, New York.
Nagel, Emma, New York.
Nelson Company, The H. P., Chicago.
Nering, Agnes, Chicago.
Newkirk, Lillian Sherwood, New York.
New York College of Music, New York.
New York German Cons. of Music, New York.
New York Institute for Violin Playing, Piano and Vocal Culture.
New York School of Music and Arts, New York.
Nichols, John W., New York.
Nicosia, Carlo, New York.
Nielsen, Alice, New York.
Noack-Fiqué, Katherine, New York.
Noble, T. Tertius, New York.
Northwestern Conservatory of Music, Art and Expression, Minneapolis.
O'Brien, Lima, St. Paul, Minn.
Olitzka, Rosa, New York.
Ostrovsky Institute of Hand Development, London.
Pappenheim, Eugenie, New York.
Parsons, Albert Rosa, New York.
Patterson, Elizabeth K., New York.
Peck, Hazel Lucille, Pittsburgh.
Pelton-Jones, Miss, New York.
Peacock, Eleanor Hazard, New York and Detroit.
Philharmonic Society of New York, New York.
Pilsner, Maximilian, New York.
Pizzarello, Joseph, New York.
Plumb, Esther, Chicago.
Pohl, Carl, Munich, Germany.
Ponsot, Frederic, Paris.
Porter, May, Philadelphia.
Potter, Grace, New York.
Potter, Howard E., New York.
Potter, Mildred, New York.
Potter-Frissell, Mrs. E., Berlin.
Powell, Maud, New York.
Preston, Alice, New York.
Preyer, Carol Badham, New York.
Price, Parson, New York.
Prochowsky, Franz, Berlin.
Rechlin, Edw., New York.
Regneas, Joseph Baernstein, New York.
Reindahl, Knute, Chicago.
Richardson, Dr. A. Madeley, New York.
Riesberg, F. W., New York.
Riheldaffer, Grace Hall, Atlanta, Ga.
Robarte, Lionel, New York.
Roder, Carl M., New York.
Rogers, Francis, New York.
Rolla, Kate, New York.
Royal Conservatory of Music and Theatre, Dresden, Germany.
Ruebeling, Robert, Berlin.
Ryan, Byford, New York.
Ryder, Theodora Sturkow, Chicago.
Saenger, Oscar, New York.
St. Paul Orchestra, St. Paul.
Salzedo, Carlos, New York.
Sametini, Chicago.
Sapio, Romualdo, New York.
Sarto, Andrea, New York.
Savage, Paul, New York.
Sawyer, Antonia, New York.
Schelling, Ernest, London.
Schloemann, Mme. Minna, New York.
Schmidt, Arthur P., Boston.
Schmitt, Henry P., New York.
Schneider, Karl, Philadelphia.
Schnitzer, Germaine, New York.
Schumann-Heink, Mme., Chicago.
Scott, John Prindle, New York.
Schwarz, Moritz E., New York.
Seagle, Oscar, New York and Paris.
Serato, Arrigo, New York.

Seydel, Irma, Boston.
Sharp-Herdiens, Mabel, Chicago.
Shattuck, Arthur, New York.
Shaw, Alice, Cleveland.
Sheffield, George, Chicago.
Sickles, Jan, New York.
Siegel, Louis, New York.
Sieveking, Martinus, Paris.
Slezak, Leo, New York.
Smith, Ethelynde, Portland, Me.
Soder-Hueck, Ada, New York.
Sommer & Co., New York.
Sokoloff, Nikolai, New York.
Souza and His Band, New York.
Spalding, Albert, Paris.
Speke-Seely, Henrietta, New York.
Sponner, Philip, New York.
Steele, Martha S., Pittsburgh.
Steinberg, Bernhard, New York.
Steinway Studios, Berlin.
Steinway & Sons, New York.
Stephenson, Arnolds, Paris.
Sterling Piano Co., Derby, Conn.
Sternberg School of Music, Inc., Philadelphia.
Stern's Conservatory of Music, Berlin.
Stevenson, Anne, New York.
Stevenson, Lucille, Chicago.
Stewart, Mrs. M. E., New York.
Stillman-Kelley, Edgar, New York.
Straussberger Conservatories of Music, St. Louis.
Strube, Gustav, Baltimore, Md.
Sulli, Giorgio M., New York.
Sundelius, Marie, New York.
Swayne, Wager, Paris.
Sweet, George, New York.
Teleschool, The, Paris.
Thal, Della, Chicago.
Thiers, Louise Gerard, New York.
Thompson, John, Williamstown, Pa.
Thurshy, Miss Emma, New York.
Tippett, Clara, Boston.
Todd, Marie Louise, New York.
Toedt, Mr. and Mrs. Theo J., New York.
Tracy, Charles Lee, New York.
Trinity School, New York.
Trumbull, Florence, Vienna.
Turpin, H. B., Dayton, Ohio.
Valeri, Mme., New York.
Valda, Mme. Giulia, Paris.
Van Vliet, Cornelius, Minneapolis.
Van York, Theodore, New York.
Verd, Jean, Paris.
Verlet, Miss Alice, Paris.
Virgil Piano School of Berlin, Berlin.
Virgil, A. K., New York and Berlin.
Virgil, Mrs. A. M., New York.
Virgil Conservatory, New York.
Visanska, Daniel, New York.
von Doenhoff, Albert, New York.
von Doenhoff, Helen, New York.
von Elaner, Baroness Litta, New York.
von Klenner, Mme., New York.
van Ogle, Louise, New York.
von Steege, Karl, Paris.
von Turk-Rohn, Olga, New York.
von Unschuld, Mme. Marie, Washington.
Wagner, Chas. L., New York.
Waller, Frank, Boston.
Warford, Claude, New York.
Weber, Henriette, Chicago.
Weil, Hermann, New York.
Welcker, Felix, Ixelles, Brussels.
Wells, Howard, Berlin.
Werrenrath, Reinold, New York.
Westervelt, Louise St. John, Chicago.
Wheeler, William, New York.
Wheeler, Beatrice, Chicago.
White, Priscilla, Boston.
Whitehill, New York.
Wild, Harrison M., Chicago.
Willard, Carolyn, Chicago.
Williams, Janet Bullock, New York.
Williams, Mrs. Stacey, Chicago.
Williamson, Mary T., New York.
Wilson, Mortimer, Philadelphia.
Wing & Son, New York.
Wiarwianski, Hedwig, New York.
Wittgenstein, Victor, New York.
Wolf, Concert-Direction Hermann, Berlin.
Wolfe, J. Fred, New York.
Von, Pietro A., New York.
Ziegler Institute of Normal Singing, New York.
Ziegler, Mme. Anna E., New York.
Zimbalist, Efreem, New York.
Zoellner Quartet, Chicago.
Zukowsky, Alexander, Chicago.

THE Baldwin PIANO



"I Consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann

"A great Piano. It satisfies me completely." —Pugno

"A tone which blends so well with my voice." —Sembrich

THE BALDWIN PIANO COMPANY

MANUFACTURERS

142 W. Fourth Street

Cincinnati

CAROLINE HUDSON-ALEXANDER

SOPRANO

Soloist Plymouth Church, Brooklyn
Management: LOUDON CHARLTON
Carnegie Hall, New York



HOW TO CONDUCT A MUSIC SCHOOL

The 1914 Summer School for music teachers will include detailed lessons on all educational and business methods of value. Facilitator Pianoforte School, 30 Huntington Ave., Boston.

LEVY Pianist

Kimball Hall, Chicago

CHICAGO MUSICAL COLLEGE

Founded 1867 Dr. F. ZIEGFELD, President

48th YEAR

All Branches of Music School of Opera School of Acting School of Expression Modern Languages

"It is a permanent educational institution, holding the same prominent position in music as the University of Chicago, the Art Institute, the Academy of Sciences and the Field Columbian Museum in their respective departments of educational labor."—Geo. P. Upton of the Chicago Tribune.

CATALOG MAILED FREE on request to CHICAGO MUSICAL COLLEGE, 624 So. Michigan Ave., Chicago.

ALEXANDER ZUKOWSKY

Asst. Concert Master and Soloist Thomas Orchestra Pupils Accepted. 627 FINE ARTS BLDG., CHICAGO, ILL.

STRASSBERGER

The Most Complete and Best Equipped Music Schools in the West. Partial Scholarships for Deserving Pupils and Other Free Advantages. Open All Year Terms Reasonable Diplomas Awarded

51 Competent Teachers in all its Branches.

Established in 1886.

Catalogues Free

CHAPMAN GOULD SOPRANO

Address: 2314 Broadway New York Telephone 4670 Schuyler

SWEET

1435 Broadway, New York Met. Opera House Building

Teacher of George Fergusson, Berlin; King Clark, Paris; Dr. Carl Duff, N.Y.; Geo. Dixon, Toronto; Shannah Cumming, Katherine Bloodgood, Florence Mulford, Viola Gillette, Maude Berri, Jeannette Fernandez, Edith Miller.

Special Operatic Training (Including Action)

MURPHY

Lambert

TENOR METROPOLITAN OPERA CO.

For concert engagements apply to The WOLFSOHN MUSICAL BUREAU 1 West 34th Street, New York

ANITA DAVIS CHASE

SOPRANO Exclusive Management FOSTER & DAVID 500 Fifth Avenue New York

VICTOR HARRIS

TEACHER OF SINGING IN ALL ITS BRANCHES

THE BEAUFORT 140 West 57th Street Tel. 3053 Columbus

SUSANNAH MACAULAY REINDAHL VIOLINS

Teacher of Singing Perfect Method of Breathing Taught STUDIO, 303 CARNEGIE HALL, NEW YORK Composer of "Great is Allah," "The Butterfly," "Ave Maria"

Granberry Piano School

GEORGE FOLSOM GRANBERRY, Director Practical Training Courses for Teachers Artistic Piano Playing THE FAELTEN SYSTEM Booklets—Carnegie Hall—New York

CONCERT DIRECTION HERMANN WOLFF

The World's Greatest Musical Bureau GERMANY: BERLIN W. FLOTTWELL ST. 1. Cable Address: Musikwolf, Berlin Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin. Representative of more than 400 artists, including D'Albert, Ysaye, Ansgore, Thibaud, Kreisler, Sembrich, Rislér, Van Rooy, Hekking, Carreno and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch. Principal Agency for Music Teachers



and BOWS

Violas and Cellos

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in unison. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliancy, evenness, sympathy, perfection of timbre, stopped fifth, thirds, sixths, clear harmonies, pure pizzicato tones, distinct arpeggios, distinct in shape, full and elastic, and which are quickly responsive to bow-pressure from real pleasure in the instrument. If you have such a violin you may not be interested, if you have not, you will be interested in a booklet—"An Artist's Touch"—which intelligently tells you FREE, and which contains opinions from world famous artists who use REINDAHL VIOLINS.

Violins sent to responsible persons on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.

Reindahl Grand Model REINDAHL VIOLINS USED AND ENDORSED BY Bernard Lotensmann Chas. Gregorowitz Leonora Jackson Leon Schmitt Axel Skovgaard S. M. Jacobson Arthur Hartmann Jan Kubelik Emil Sauer Fritz Kreisler Alexander Bull Hugo Hennemann

KNUTE REINDAHL Atelier, 310 Altona Road, 50 East Van Buren Street CHICAGO, ILLINOIS, U. S. A.



A. B. CHASE PIANOS Artisanos

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home

Factory at

NORWALK, OHIO

Reference: The Editor-in-Chief of THE MUSICAL COURIER.

The Indianapolis Conservatory of Music

Edgar M. Cawley, Director

Music, Dramatic Art, Dancing, Modern Languages, School of Opera, Ideal Residence Department for Young Ladies. Positions secured for qualified pupils.

The Most Rapidly Growing School of Music in America.

Catalogue and circulars mailed on request. Pupils may enroll at any time.

430 NORTH MERIDIAN ST.,

INDIANAPOLIS, IND.

STERLING PIANOS

High Standard of Construction

DERBY, CONN.

NEW YORK SCHOOL of MUSIC and ARTS

56-58 West 97th St., New York City. Ralfe Leech Sterner, director. Two connected buildings delightfully situated between Central Park and the Hudson River. All Branches of Music and the Arts taught from the beginning to the highest artistic finish by a faculty composed of America's Most Eminent Teachers. New York's Modern, Up-To-Date Music School with Dormitories and Proper Chaperonage. Terms, in- Concert Weekly (including tuition, board, practicing, etc., on application. Send for booklet.

STERN'S CONSERVATORY of MUSIC

BERLIN, S. W. 22a-23 Bernburger Street (Philharmonie) GREATEST CONSERVATORY IN EUROPE 1,350 PUPILS 130 TEACHERS

FOUNDED 1850 Royal Professor GUSTAV HOLLAENDER, Director Conservatory: Development in all branches of music. Opera and Dramatic School. Complete training for the stage. Orchestra School (comprising all solo and orchestra instruments). Seminary: Special training for teachers.

Private and Ensemble Classes. Principal Teachers: Piano—Professor MARTIN KRAUSE, Professor JAMES KWAST, EMMA KOCH, GERO BERTRAM, THEODOR SCHOENBERGER, LUDWIG BREITNER, Dr. PAUL LUTZENKO, GUNTHER, FREUDENBERG. Singing—Frau Professor MATHILDE MALLINGER (Royal Chamber Singer), THILA FLAICHINGER (Chamber Singer), FRANCESCHINA FREVOSTI, NIKOLAUS ROTHMUEHL, Royal Chamber Singer (Opera School), KARL MAYER, Royal Chamber Singer, EUGEN BRIGGER, etc. Violin—Professor GUSTAV HOLLAENDER, ALEXANDER FIEDEMANN, SAM FRANKO, MAX GRUNBERG, etc. Theory and Composition—WILHELM KLATTE, ALEXANDER VON FIELTZE, ARTHUR WILLMER, etc. Courses in the OSTROVSKY METHOD for violinists, cellists and pianists; Technique and Hand Development. Send for catalogue and annual report. Pupils received at any time.

Royal Conservatory of Music and Theatre

DRESDEN, GERMANY

Fifty-eighth Year, 1912-1913. 1,505 Pupils, 82 Reclairs, 116 Instructors

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times. Prospectus and List of Courses from the Directorium

N. Y. GERMAN CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42nd Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.

Instruction in all branches of music from first beginning to highest perfection. Thirty-eight of the best known and experienced professors.

Free advantages to students: Harmony lectures, concerts, ensemble playing, vocal sight reading. SEND FOR CATALOGUE TERMS \$10 UP PER QUARTER

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC)

John B. Calvert, D.D., President

212 West 89th Street, New York City



H. Rawlins Baker Mary Fidelia Burt Kate S. Chittenden Mary I. Ditto Geo. Coleman Gow Fannie O. Greene

The Faculty and Examiners

John Cornelius Griggs Leslie J. Hodgson Gustav O. Hornberger Sara Jernigan McCall Lanham Dan'l Gregory Mason 28th SEASON

Paul Savage Henry Schradieck Harry Rowe Shelley Wm. F. Sherman Katharine L. Taylor R. Huntington Woodman

Send for circulars and catalogues

KATE S. CHITTENDEN, Dean

THE STEINWAY PIANOS

[GRAND AND UPRIGHT]
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue NEW YORK Riker Avenue
NEW YORK

AND

St. Pauli Schanzenstrasse, 20-24 - - - HAMBURG

Warehouses: { Steinway Hall, 107-109 East 14th Street New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W. London
Jungfernstieg 34, Hamburg, and
Koenigsbrunnstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

GRAND
AND UPRIGHT
PIANOS

ESTABLISHED 1864

Kranich & Bach
NEW YORK.

THE MOST
HUMAN OF
ALL PLAYERS

JEWETT PIANOS

Tone is one of the chief reasons the JEWETT piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the JEWETT tone has no equal among pianos of even nearly as reasonable cost.

Manufactured by

JEWETT PIANO CO., - - - Boston, Mass.

FACTORIES: Leominster, Mass.

THE WORLD RENOWNED

SOHMER



The many points of superiority were never better emphasized than in the SOHMER PIANO of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

SOHMER & CO.

NEW YORK WAREHOUSES:

315 FIFTH AVENUE
Corner 32d Street

& Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano.

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York
LONDON REPRESENTATIVE: KASTNER & CO., Ltd. 34 Margaret Street

